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W O R L D

NOVEMBER

SIXPENCE

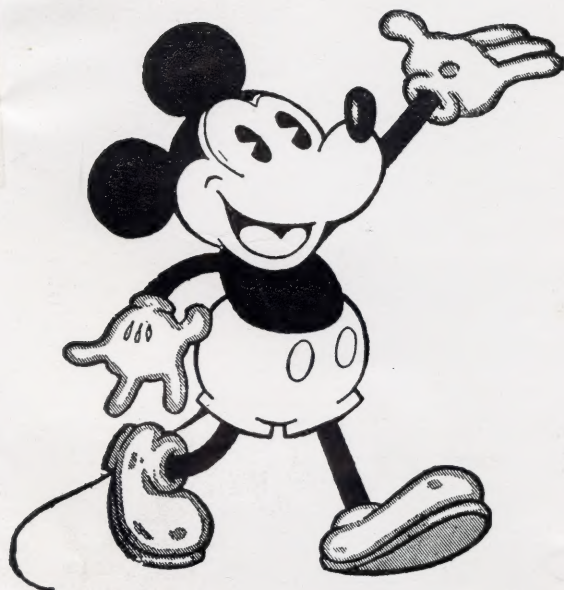




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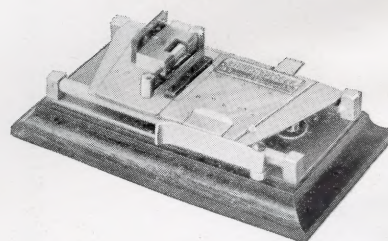
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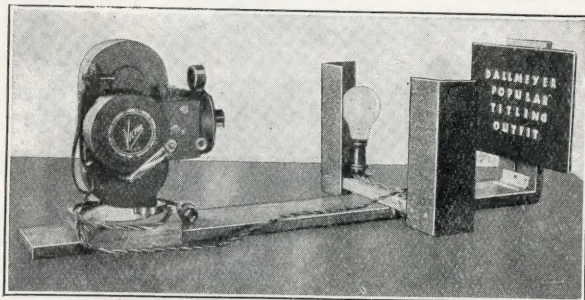
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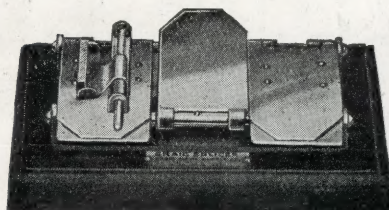


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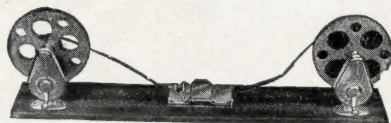
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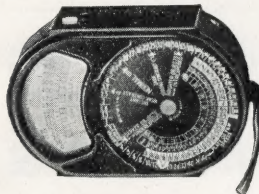
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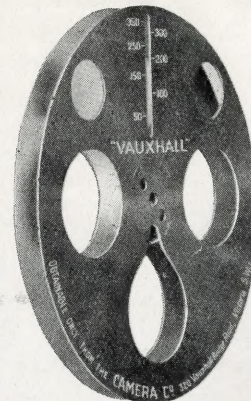
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VOL II.

WORLD

No. 8.

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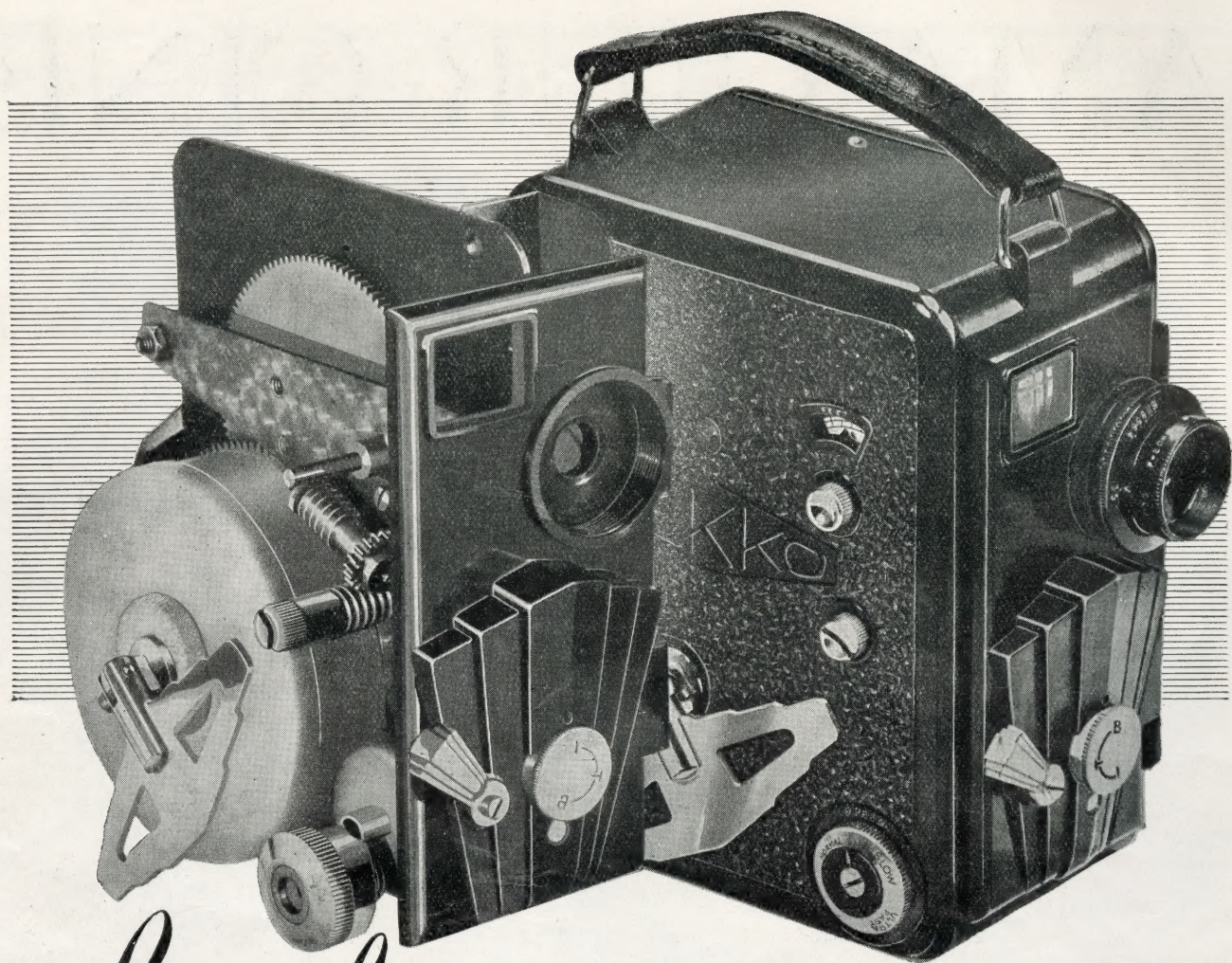


The ripeness of Autumn slowly gives place to Winter, serene and yellow, but Winter's grey tones can be captured by the cine camera just as effectively as the warm tints of Autumn.

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# THE EDITOR to his READERS

"TECHNIQUE" is a word that many movie-makers view with suspicion and mistrust. If he can use an exposure meter with a fair assurance of success and if he has grasped the basic elements of editing, then, he will argue (and to a certain extent quite justifiably so), that is as far as he need be bothered with the technical aspect of amateur cinematography. Nevertheless, a knowledge of technique is the only effective insurance against film wastage. It is important that the amateur should be able to expose his film in the fulness of technical knowledge, so that he can determine with reasonable accuracy what the screen picture will look like. Cine film, whether reversal or neg.-pos.—and reversal particularly so—has rather special attributes technically; if the worker knows the peculiarities of his raw material he starts off with the promise of success.

The great distinction between photographic technique, as applied to film work, and snapshot photography is that in the latter case the photograph is the end and aim in itself and in the former it is merely a means to an end. The individual shots taken on a reel of film are seldom completely interesting in themselves but only in relation to other shots; they must be trimmed and cut according to their content and position in the film. But although photographic technique may be a subsidiary aspect of film making, it is none the less a very important one, for unless the images on the film are satisfactory technically they may have a distracting influence on the subject matter of the various shots, and thus tend to spoil the effect of the film.

The ideal of the keen movie-maker should be to suggest and reinforce by technical means the special aspect of the subject matter on which he wishes to lay stress; and "by technical means" does not necessarily imply the use of special apparatus. Rather does it mean a working knowledge of whatever apparatus is used, be it of the simplest. In other words, the good workman should know his tools. The suggestion and reinforcement may be achieved by the familiar angle-

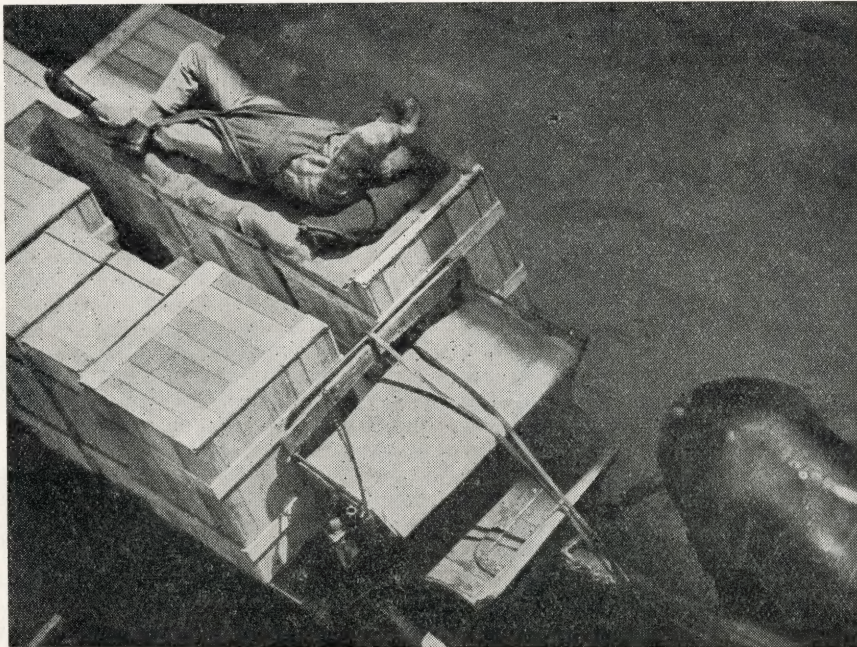
shot, filters, in the editing and by the suitable modification of exposure to create a "brilliant" or "gloomy" impression. In past issues of *Amateur Cine World* we have dealt at some length with angle shots, filters and editing; the point it seems desirable to emphasise at the present juncture is that of pure photographic technique.

It should be remembered that the film—so far as amateurs are concerned—lies on a very different technical basis from ordinary amateur photography. The amateur photographer tends to be strongly affected by the necessity for correct and accurate technical values. The movie-maker is in a very different position. Many have been attracted in the beginning by the possibility of making family films or of producing personal records of some sort (and very admirable these aims are) but it is doubtful whether any of them entered the field at first with a desire to know all about technique. Some knowledge of it will help them to make vastly better family films. It is, after all, not so much what you film as how you film it that matters.

To take an instance, the compensation in processing offered by various firms is a very great help to the less expert or non-technical minded, but even with this, exact exposure within very small limits is necessary on reversal film to get the *very best* results. Inaccurate exposure may lead to only the slightest lack of quality in the screen image, but the deficiency is undoubtedly present and is always liable to prejudice the effect of the shot when correctly placed in a film. Negative film is in a slightly different category, but it will always be a moot point as to whether negative or reversal is the best

amateur raw material, for there are considerable advantages to be had on both sides.

Whether reversal or negative film is used the amateur should respect his raw material—not regard it merely as a means to an end—and gain as much knowledge of technique as possible so that he can expose with reasonable expectations of success on every occasion.



*The passing pageant of the streets offers interesting 'human' material to the keen cine observer.*



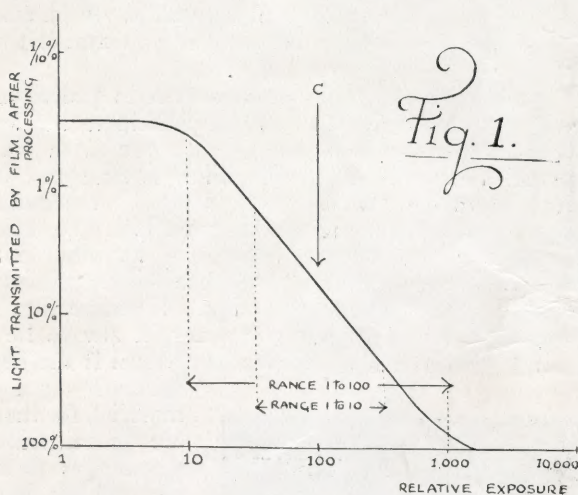
*An interview between the Editor and P. C. Smethurst on the subject of correct exposure of all kinds of reversal film.*

# EXPOSURE *on*

AMATEUR CINE WORLD is privileged to announce the first details to appear in any amateur cine magazine of an ingenious new system of exposure for reversal film devised by its contributor, Mr. P. C. Smethurst. In view of its simplicity (do not be deterred by the diagrams! They are easily understood and are essential to a proper appreciation of the method) and the quite remarkable results obtained, we predict a widespread application of this new method. The test film (indoor subject) shows that it is possible to put the highlights just where they are wanted; the quality of the image was astonishing. Mr. Smethurst will be pleased to answer questions regarding the new method, but it is requested that letters should be brief and to the point!

EDITOR—Good afternoon, Smethurst. I hope you've come primed with patience for this little talk on your new method of exposures for reversal film. I think we'd better forget that I know anything about it. Let's assume that I'm an *Amateur Cine* reader and that I'm not too clear about the technical aspect of exposure. So you will have to explain it to me before I can appreciate just what your method is.

Smethurst. I see. But I don't want you to get the idea that I think the scheme is perfect or something wonderful. It is a logical development of other people's work. Still, I've got it to a practical stage, and your readers—



Ed. You're talking to a reader—not to the Editor, you know.

S. Sorry! Well, as I say, I've got it to a practical stage now and you may as well get what benefit you can out of it. Do you want full technical details or just a bald statement?

Ed. If you can explain it without too many abstruse scientific allusions, you'd better let us have that. But please remember that we aren't all research workers!

S. I'll do my best, though you'll have to put up with curves. (Drawing). Here is a curve showing how the blackness of a film after processing varies with exposure. (Fig. 1: Ed.). If you give no exposure at all a very black deposit results, and until you give about 10 units of exposure on our scale—this has no reference to any special film, by the way—no great change results. But as you go on increasing the exposure the blackness grows less, until at a very high exposure value on the scale—actually 1,000 or so here—the film becomes almost completely transparent.

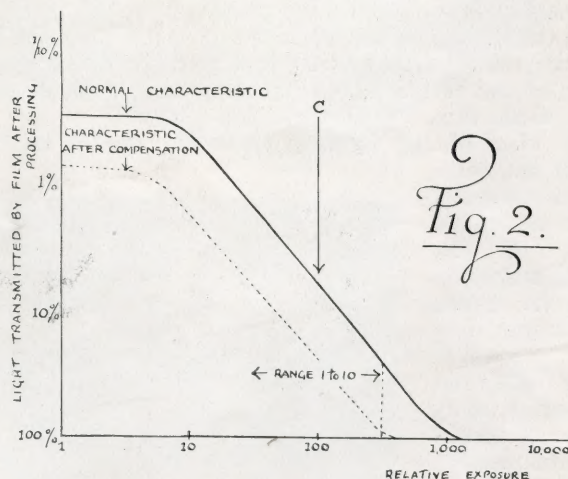
Ed. That seems clear enough, but you are referring to experimental exposures and not to camera exposures?

S. Quite right. We are coming to the camera in a minute. What I was going to explain is that in practice you can consider exposure as the time of exposure multiplied by the intensity of light present, so that as the exposure time of a cine camera is fixed at about 1/30th of a second, you can call the exposure scale a scale of light intensities reaching the film.

Ed. I begin to see the drift of your argument. The camera subject in ordinary work is not one standard intensity, but a whole range of them, from shadows to high-lights.

S. Yes, and while your shadows have only perhaps an intensity of 10 on the scale, the high-lights may reach 1,000 or even more.

Ed. In other words, the subject may, of course, take



up quite a length of the curve.

S. The only trouble is that the range of the subject is never exactly the same. One subject may have an intensity range of 10 to 100 and another may have 10 to 1,000 or only 10 to 50.

Ed. But you are referring here to the subject intensity and not that which reaches the film through the lens, surely?

S. Sorry! I forgot that part. The actual intensities reflected from subjects—not the range—vary with the lighting conditions and the job of the camera lens is to reduce them to a standard intensity so that they can be applied to the curve of the film in the drawing. If the actual intensity from the subject is low, you must open



# REVERSAL FILM

— A NEW METHOD —

*Devised by*

P. C. SMETHURST

the lens to allow a greater quantity to pass through and reach the film. That is the whole principle of exposure.

*Ed.* The exposure meter finds for you the subject intensity and tells you what lens aperture to use to standardise the light reaching the film.

*S.* So far our complete agreement is astonishing! Let's hope it will continue. Unfortunately, in a reversal film the ordinary meter is not very satisfactory, though for work in daylight it is often near enough accurate to be very useful. The ordinary meter finds the *average* intensity of light reflected from the subject and gives you a lens aperture that will put the *average* intensity on the centre of the curve, at C. (Fig. 1: *Ed.*). The high-lights and shadows then stretch to right and left respectively along the curve and the longer the intensity range of the subject the more of the curve is taken up by it.

*Ed.* (Drawing in subject ranges). Let's see. A subject with range 1 to 100—or 10 to 1,000—would cover the whole of the straight part of the curve, but a shorter one would only reach from 50 to 500. That's quite clear.

*S.* Now your trouble arises. If you take two shots like this with an ordinary meter reading, the high-lights of the long-range subject will reach a point on the curve where they will be just transparent, which is as you



Photo: Howard Coster

want them. The short-range, or flat, subject will have its high-lights at 500 on the scale where they would let through only . . .

(rapid calculation) . . . about a quarter of the light from the projection bulb, so they would look very dark on the screen and appear under-exposed.

*Ed.* In other words, the ordinary meter is liable to under-expose flat subjects and give correct exposure to contrasty ones.

*S.* That is really what it comes to. And when your film is processed all these shots must be given the same treatment—except in the Kodak process—so that if you compensate and put the high-lights of one shot on the right-hand of the curve to make them transparent, the other shots appear incorrectly exposed. Even the Kodak process has a limited range of compensation within which the shots are nice and crisp black-and-white ones. If you go outside them the image suffers just as in any other compensation that is overdone.

*Ed.* The Kodak process is, of course, a very useful one for beginners—and not only beginners.

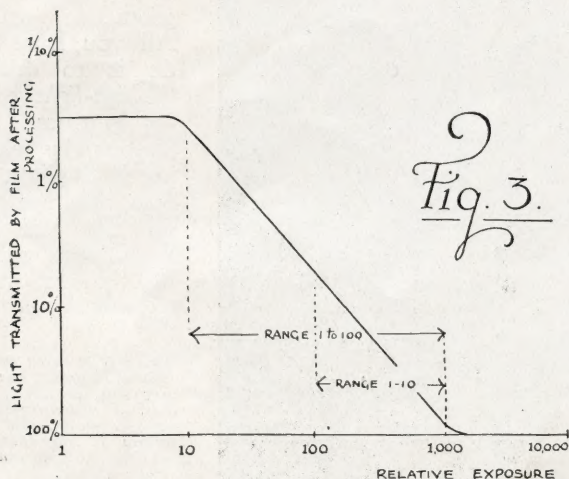
## *Incorrect Exposure Compensation.*

*S.* Agreed. Even if you use a meter there are many factors that may militate against successful results and the machine does compensate for it. It can't rectify it, but then I don't suppose any machine can rectify human error. And if you can't use a meter, or don't want to, then by all means take advantage of the Kodak compensation. The disadvantage, of course, is that the machine that applies compensation does it quite impartially and you can't get any special under-exposed effects because it forces them up to a standard range. Then again, it may be that your idea of what an image should look like does not coincide with that of the machine! But this is a side issue, because the best way to take advantage of any compensation process is to give it as little to do as possible and it is quite important, even with Kodak's process, to expose correctly if you want the best possible image quality.

*Ed.* Then why did you say earlier on that ordinary meters are quite useful in daylight?

*S.* Only because here the contrast—or intensity range—of the subjects you take is sufficiently similar to place all the high-lights of all the shots somewhere near one point on the curve. If you took open landscapes next to street scenes with lots of shadows, the open landscapes would look a bit under-exposed as a result, providing

(Continued on next page)





# NEW METHOD *of* EXPOSURE *for Reversal Film*

that the processing people were taking the long-range shots (as they often do) as a basis for compensation.

Ed. But even so, in your drawing the short-range subjects would all have their highlights at the wrong point on the curve if you used the ordinary meter. You said yourself that these high-lights would only transmit a quarter of the light in the projector.

S. That is where compensation comes in. If all your shots have their high-lights in one place, the processing people apply compensation in one form or another and the result is that the normal curve shifts to the left with under-exposure, or to the right with over-exposure. I'll draw you another diagram to show what I mean. (Fig. 2: Ed.).

Ed. I see. Then how do you propose to get rid of these difficulties?

S. By looking at the problem quite differently. It struck me that it should be possible to use the ordinary meter another way and after Agfa had been kind enough to offer help by giving general advice and by getting me foreign literature on the subject the basic principle was quite clear. Every shot must have its high-lights transparent; so you must make them fall in every shot on some point of the curve, preferably near the 1,000 value in the figure, because this means that you will not have excessive compensation applied. If every shot is equally treated in processing all the high-lights will then be transparent, which is what you want.

## *Get High-Lights in the Same Place.*

Ed. Let's have another picture! (Fig. 3: Ed.). Your two subjects—long and short-range—would fall like *this* and the result would be that the shadows would be relatively light or very dark as the subject range varied from short to long.

S. You've got the idea already. Get the high-lights always in the same place and you can't go wrong.

Ed. And how are you going to do this?

S. Ah! Now we are getting to it. An ordinary meter can measure the intensity of the high-light just as well as

(Continued from  
previous page)

the average intensity, provided that *nothing but the high-light* is in the field of the meter. You can turn the meter to the sky, or on a human face, or even on a piece of white paper and measure the reflected intensity without any trouble at all. You don't read it as an intensity, but as a lens aperture, but that makes no difference.

Ed. It is obviously important to get only the high-light in the meter.

S. Most important. But this is not very hard, because the clouds in the sky are generally big enough to fill the meter. You can't take a reading on a pure blue sky because that is not a true high-light with pan film. In that case, get about 18 inches from a piece of white paper, or even a human face, and all is well.

Ed. Just a minute. You said earlier on that the ordinary meter put the average intensity on the central point of the curve. Won't the high-light intensity be put there if you take a reading in the way you've just described?

## *The Second Part of the Problem.*

S. That is the second part of your problem. Having got the high-light reading you know it will go on the middle of the curve. But as you don't want it there, but at the right-hand end, you must find how many times it must be multiplied to be correct. If you look at the drawing you'll see that ten times the central point reading on the scale gives the point where the curve reaches full transparency.

Ed. The multiplication of the reading by ten seems a bit of a nuisance to me.

S. It's not so bad as it looks, because the apertures on the meter and camera are arranged in a geometric scale. All you have to do is to *divide the high-light reading by three*. So if your sky reading in daylight is f/18, you use f/6 on the camera. If you were working in half-watt

(Continued on page 382)



*Street scenes taken in an unimaginative way can be very dull, but when, as here, an interesting viewpoint is chosen, and the picture is carefully balanced, the result can be wholly pleasing.*



# THE EASY WAY TO ARTIFICIAL LIGHTING

NOW that the winter evenings and shorter days are here, many of you who, perhaps, put away your cine cameras at this time last year with a sigh, will be wondering just how difficult work under artificial lighting really is.

With modern and simplified lighting equipment and ultra-fast panchromatic film the job of work to be tackled is certainly less difficult than it has ever been before. Anyone who has familiarised himself with the workings of a cine camera during the summer season will find a new attraction in making indoor exposures. To those who are starting on movie-making for the first time the experience gained with lighting which is under personal control, will be found to be an invaluable aid when first venturing into the great open spaces next year.

In this article I do not propose to go into a long dissertation on the theoretical considerations of artificial lighting technique, but instead will try and give you the simplified side of practical work. First of all, let us see what is the minimum of equipment. Photoflood lamps seem to be the simplest solution to the problem of providing a source of light for cinematography. They are cheap, can be plugged into the ordinary house fittings with safety and give a lot of light for a little money—this latter remark applies both to the original cost of the lamps and to the amount of current which they take. Their life is short, you will perhaps be told—only two hours—but don't forget that you could shoot two thousand eight hundred and eighty feet of film in that time! And as that represents about £45 worth of film stock, the cost of a few lamps more or less wouldn't worry you, if you were proposing to let off all that much. Another inducement to indoor filming is that the cost of these Photoflood lamps has now been reduced from 4/- each to 2/6 each, a very substantial saving.

Now for some facts. With one photoflood lamp, super-sensitive stock and a camera fitted with an f/1.9 lens you should be able to light a close-up or a comparative area, say about 2 feet by eighteen inches. The



*Experimenting with artificial lighting is a fascinating hobby and, as this series shows, successful results are obtainable with ease.*

*This very simple exposition is an introductory to the fascinating subject of indoor lighting and is the first of a series which will appear throughout the winter months. Without confusing the beginner with elaborate technical data it contains enough essential information to enable him to take his own films indoors.*

By  
S. W. BOWLER  
A.R.P.S.

lighting would normally be frontal and therefore to a great extent flat in character. Therefore you will see that there are limitations and two lamps would be about minimum with which you could work comfortably. These two lamps would each be about 3 feet from the subject. Now we have unit of area to compare with a unit of lighting and one known aperture with a certain type of stock. The rest of it, except for one or two little points, is to a great extent mathematics and not very hard arithmetic at that, most of it being multiplication.

Suppose we want to light double the area then we must use twice as much light, but here is a little snag—if you double the area then you will have to take the camera

farther back from the main subject to include it all in the finder and this in turn means that the lights will have to go back with it or else they'll be in the picture. And what then happens is this. If you take the lamps twice as far away, the light from the lamp is now spread over four times the area, not twice, as you will see from the little diagram I have drawn. You will either have to use two stops larger, which, if you are already working at f/1.9, is not possible, or use four times as much light. Suitable reflectors will assist in concentrating the light on to the right place—you can either purchase hoods to go with the lamps or make up your own from instructions which have appeared in past issues of this paper.

Another thing to watch for when starting on interior work is the colour of the room generally and that of the subjects' clothes in particular. If you have little light to spare it is better not to have it absorbed uselessly by drab walls, dirty ceilings and dark clothes.

*(Continued on next page)*



# How to FILM INDOORS

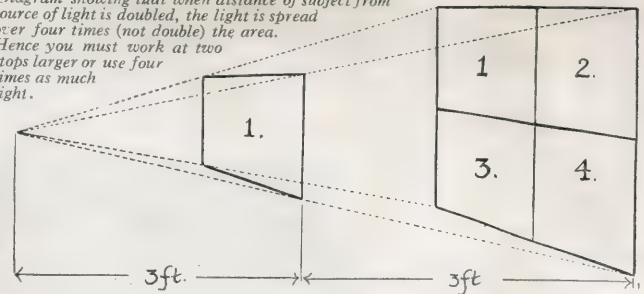
(Continued from previous page)

There are two things which you will find of immense value if you are going to take this work at all seriously and they are an exposure meter and what is known as a visual filter. First of all with reference to the exposure meter—get a good one, for it will soon repay its cost in saving waste of film through incorrect exposures. The visual filter is not so necessary, but it is a very useful guide in that when you look through it you will see your scene or picture translated into a monochrome rendering which is a very close approximation to what it will be like on the screen. Messrs. Kodak, Ilford and Agfa all make them to match their own materials. The Agfa one, incidentally, also has a visual filter for orthochromatic material in the same holder.

It will be seen that to illuminate a set by artificial light is a very simple matter, but there is a distinction between the set that is *lit* and one that is merely *illuminated*. The former implies the subtleties of manipulation that produce special effects. Flat lighting is the bugbear to be avoided—that is, unimaginative illumination of the subject so that it appears flat and characterless. At the other end of the scale is hard lighting, which is a hard and displeasing contrast of light and shadow. There must be contrast in your lighting, but it should be modulated between these extremes. Just how to obtain these special effects will be explained in later articles in the series.

Whether a set or subject needs to be uniformly lit or whether additional lighting is necessary to focus attention on some particular aspect of that set or subject depends on their nature and the impression or emotion it is desired

Diagram showing that when distance of subject from source of light is doubled, the light is spread over four times (not double) the area. Hence you must work at two stops larger or use four times as much light.

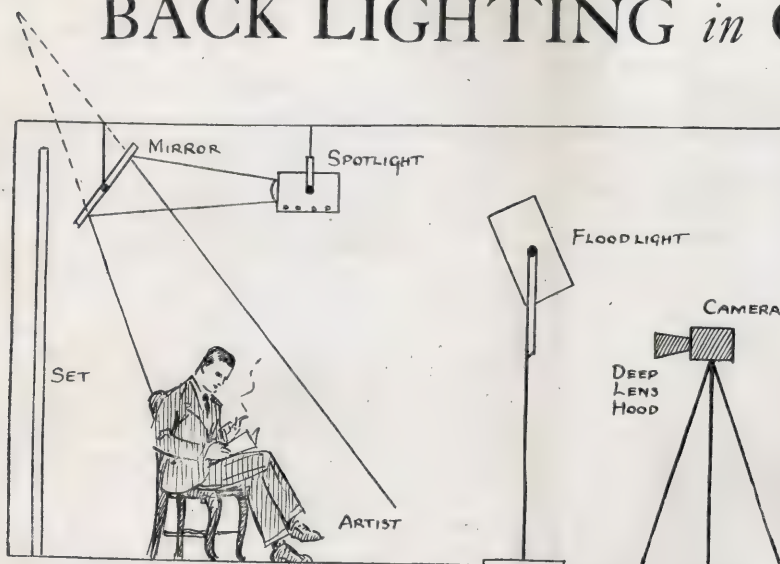


to evoke. But whatever lighting set-up is chosen the basic principles are the same as those outlined in this article.

Finally, here are the multiplication tables, basing our unit of exposure on one photoflood lamp with super-sensitive stock and an  $f/1.9$  lens.

Films	Normal panchromatic stock. Multiply by two. Orthochromatic stock. Multiply by three.
Lamps	One photoflood is approximately equal to 500 watts or a little more of ordinary half-watt lighting. Nitraphot type lamps are about twice as efficient as ordinary half-watt-lighting.
Distance	Lamps twice as far away. Multiply by four. Three times as far. Multiply by nine. Four times as far. Multiply by sixteen.
Apertures	1.9, 2.7, 3.5, 5.0, 7.2, 11.0 and 16.0 In each case the next larger stop doubles the exposure and the next smaller stop halves the exposure.

## BACK LIGHTING in Cramped Surroundings



**L**IGHTING of interiors in amateur productions is often flat, the players tending to become merged into the background, especially if this is of a similar tone to their clothing. Backlighting will greatly improve matters. It is by this means that the commercial film achieves its almost stereoscopic effect.

This is no secret, but amateurs working in small studios find it practically impossible to arrange owing to the confined space.

Professional studios have above the set a platform on which are arranged a row of powerful lamps. But in an amateur studio, perhaps only 9 or 10 feet in height and just

high enough for the set, there is no room for electricians' platforms.

But if it is impossible to provide these spotlights above the set, why not have them inside and reflect the light as required by means of mirrors arranged close to the ceiling and, of course, out of range of the camera?

The mirrors, which may be of a fairly inexpensive type, should be mounted so that they can be swung into the required position. The spotlights (of the type used in amateur theatricals and photographic studios) can either be fixed to the ceiling or mounted on telescopic stands. Spotlights can be made at home of sheet zinc or iron bent into box-shape and fitted with a condenser lens of about 4" diameter. Focussing can be done by moving the lamp bulb backwards and forwards.

A 200-500 watt lamp should be used in each of the auxiliary spotlights and this lighting should not be included in the total light on the set when calculating the lens aperture to be used.

The diagram illustrates the principle and readers should have little trouble in adapting the idea to suit their own conditions.

G.H.L.T.



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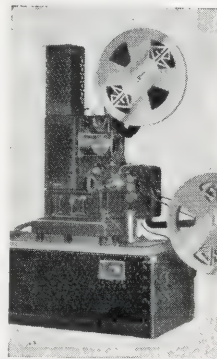


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*Background for use in "Abbot" Simplex, Bell-Houell, Cinecraft "Universal", Cinepro, Dallmeyer, Ensign, Kodak and Wizard titlers.*



# The IDEAL CINE CLUB

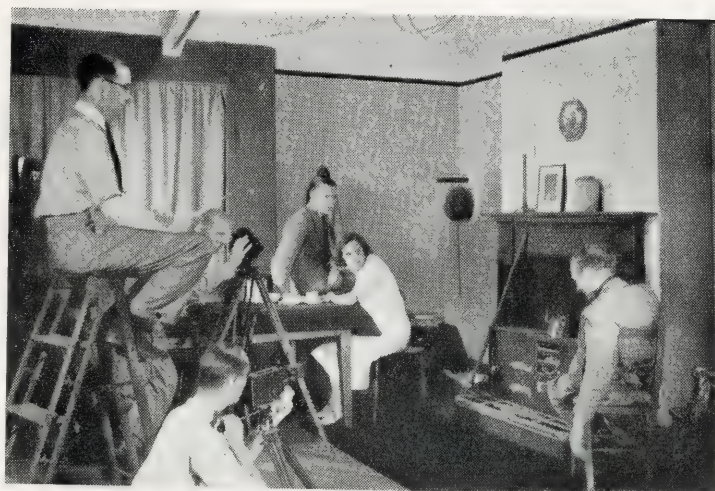
WE have dealt with the general details of inauguration of a club or society and the question of rules and subscription. It is when all these things have been settled that the work of running the club really begins. I have seen club after club start with a flourish of trumpets, with praiseworthy aims and intentions, and a band of eager workers. Yet in a few months the groups were no more. In some cases undirected effort had exhausted itself, in others a large proportion of the membership had expected to be amused and had jibbed when it found it was called upon to amuse itself. In quite a number of cases, let us face the facts, the cause of dissolution was petty-mindedness and jealousy.

Let me repeat the opening phrase of my first article. 'It is more important that the secretary of an amateur cine society should be an outstanding organiser than that he should be an outstanding cinematographer.' I would add to this that it is highly desirable that he should also be a person of outstanding character and able to carry other people with him.

## Forming the Scaffolding.

The bubbling enthusiasm will insist on immediate outlet, and so the club's first 'production' will be embarked upon. That is all to the good, and the sooner they can get it out of their system the better. It does not matter how happy-go-lucky the methods may be that first film will inevitably be a success in the minds of the makers—and quite possibly will be quite a reasonably good picture anyway. Get as many people into it as possible, giving them all as many different jobs as possible. During this time Mr. Secretary can scout around and find the real workers and enthusiasts, those who will form the scaffolding upon which he will build.

But beware, Mr. Secretary! Do not mistake saying for doing. If you allow any particular members too much prominence they will get a 'whip hand' over the club, and if they are the all-talking type, out only for self-aggrandisement, at the first sign of disagreement they may not hesitate to leave the club in the lurch. You can always test a man's real earnestness by giving him some less congenial job to do.



"Glencoe Legend," Meteor Film Producing Society's latest production, in the making. This film is based on an old Highland Legend.

## V.

### KEEPING MEMBERS INTERESTED

*This is the concluding article in the series. Previous articles, which have dealt with making a start and compilation of rules, appeared in the May, July, August and September issues of "Amateur Cine World"*

By

G. H. SEWELL

If possible one really outstanding person should be chosen to act as production secretary. It is not intended that this person shall superintend each production or even that he shall produce or direct films at all. His task will be the organisation of the club's production activities. For example, when one of the directors asks for the same artistes in successive films because he has had a certain degree of success with those artistes, the production secretary will insist on the fairness to all the members of using different, even though hitherto untried, artistes. He will also see that one director, however brilliant, does not undertake all the club's productions.

## The Secretary's Duty.

The secretary of a club should remember first, last and all the time that it is his duty to see that every single member, whatever his status or the amount of his subscription, must get a fair deal and fair return for his expenditure. The club as a whole should be made to realise that its primary object is enjoyment and amusement in the making of films. The finishing of them does not matter very much, the quality of them is almost unimportant, the surpassing of another club's efforts does not matter in the slightest—although a certain amount of rivalry is healthy. These are all incidental to the main object which is enjoyment in the making of films.

Perhaps you may think I am a little mad to say that finishing a film or making a good one does not matter, but those of you with experience of clubs will see the purport of my remarks if you will pause and consider



# IDEAS *for Amateur Cine Clubs*

(Continued from  
previous page)

a moment. Some clubs are so anxious to go one better than the next that Tom and Jane play the leads in every film, and Harry directs—'You see, they are by far the best, old man, so we must have them.' A little 'aristocracy' grows up in the club, consisting of those most prominent in the productions, everything is subordinated to the requirements of the films, the secretary becomes less and less a secretary and more and more a production manager.

All the while there is growing up inside the club a greater and greater number of disgruntled people. All those who consider they have been defrauded of their rightful leading parts—and there are always such people—spread dissension, others talk of favouritism, and the newcomers who have been attracted by the glamour of film making spend a few weeks of unnoticed miserableness in the club and then leave. Sooner or later everything breaks up. Continually changing round gives everybody a "break" and kills dissension.

## *Nursing the Newcomer.*

Now it is a queer thing that such clubs as the A.C.A. in the old days, Ace Movies more recently, and Brondesbury C.S. to-day, while they have put forth productions that are the envy of the other societies, have not done so on the basis of a one-sided organisation such as I have outlined, but on a sane policy of nursing and teaching the newcomer and changing around from production to production and of giving everybody a chance. *Verb. sap.* The more people you try, the more chances you give yourself of discovering people of outstanding ability.

As to the projection meeting side of the club, I intend to say nothing about this. There is too much projection already anyway, and anybody can borrow a few films and throw them on the screen. It is the refuge of the



*To the participant, the workings of industry may seem ugly, unromantic and laborious. Seen by the imaginative observer they can become invested with a romantic power, dignity and beauty.*

lazy or unresourceful 'organiser.' But however insistent the members may be never show the rushes of the current production.

The aim of the organiser or secretary should be to make the members themselves do something at these weekly, fortnightly or monthly meetings. For instance, you can have one or perhaps two gadget evenings during the season, at which members demonstrate devices invented and used by themselves, each exhibitor giving a short five minute talk on his own device and answering questions afterwards.

## *Have Debates!*

You may not find it possible to obtain the services of expert lecturers, but what does it matter? Have debates. Take one subject of interest to the club, let one of the members introduce it and read any relevant paper on the subject, and then open the matter for full discussion. Again, you can have visits from other clubs and to other clubs. Yet another successful device is to arrange for all your members to see a well known or important film within a certain

period, and then to hold a debate on its merits and demerits at a club meeting.

A variation of the gadget evening is a 'My Experiences' evening, at which members recount new methods of technique which they have discovered, or of faults which they encountered and the remedies they discovered. Then there are communal experiment evenings. For instance, you can have one on make-up, at which would-be make-up artists and cameramen combine, in front of the audience, in research into the effects of make-up. Or again you can have an evening with lights and camera and film, trying the effects of various lightings. Let anybody take a hand with any set-up which occurs to him as the result of what he sees going on in front of him, but keep careful data. Everybody is learning together in this way.

Encourage all the members, even the newcomers, to bring their own films up, having a members' film evening, say, once a month, followed by general discussion, and allowing the film makers to ask the audience for suggestions for editing, titling and other means of finishing the films. Then have a sort of kindergarten evening—

(Continued on page 354)



# A SIMPLE AND EFFICIENT HANGING

# DARK ROOM LAMP

**G**RANTED the necessity and convenience of a suitable darkened chamber, some form of suitable safe illuminant must be provided. Providing electricity is available a ruby lamp of the pendant or hanging variety, of a very satisfactory and simple type, can be constructed to take the place of the usual hanging ceiling lamp, extended and re-positioned if necessary just over the work bench.

I do not advocate the use of a simple lamp of this type for use with panchromatic film, particularly of the super-speed type. For such purposes a properly constructed lamphouse of the usual bench or wall type, with illumination of the indirect style with a panchromatic green glass or safelight front is advisable if fogging is to be avoided. But there is nothing to prevent a simple hanging ruby lamp being installed in addition for use when the ordinary non-ortho material is in use and a panchromatic dark room lamp of a more elaborate type used when a green safelight is needed.

## Egg-shaped Fitting.

To return to the ruby lamp. There is available at most photographic dealers' shops an egg-shaped fitting comprising a ruby glass body attached to a metal flange, which is, I believe, of German origin. The glass body is screwed into the large metal flange and in addition the flange carries a smaller centre portion moulded in an insulating material and having also a coarse thread formed in it. The fitting appears to have no connection with the ordinary English bayonet type lampholder and while the fitting can be used by hanging on the neck of an ordinary electric lamp bulb, it is obviously not the correct method, nor can the net results be considered absolutely safe.

These fittings are made to fit the American screw type lamp caps which are also in use on the continent and you will find that your local electrician, or large supply house such as the General Electric Company, Ltd., can supply you with a special lampholder to suit.

These lampholders are known in this country as "Edison Screw" type and the special lamp bulbs to suit as "Edison Screw Cap" lamps. The size you should select is the 60 watts Pearl type. These bulbs will not interchange with your ordinary domestic bulbs, but this can be a blessing in disguise; it prevents your bulb from being purloined by the womenfolk of the household in moments of emergency.

The lampholder over your dark room bench should be removed and replaced by one of the Edison Screw variety and when so doing, note that the new lampholder has an inner screwed barrel, which takes the cap of the new lamp bulb and an outer barrel also provided with a coarse screw thread.

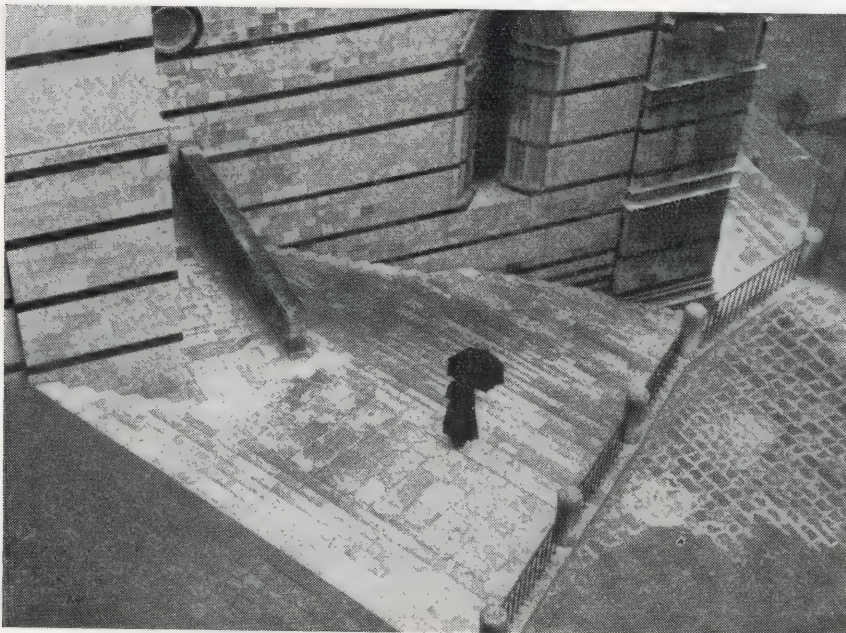
In between the two barrels is screwed a short porcelain ring. This is necessary since when in use the inner barrel and also the lamp cap, is connected to one pole of your electricity supply system and in certain circumstances it is possible to obtain an electric shock when coming into contact with the inner barrel of the lampholder.

If, however, the porcelain ring is carefully removed you will find that the insulated centre portion of the brass flange of the ruby fitting will screw into position in your new lampholder, in place of the porcelain ring, becoming a firm and permanent part of the lampholder itself. It is only necessary to screw in place the

60 watt screw cap lamp and replace the outer ruby cover to complete the job.

When not wanted

(Continued on page 356)



*The straight lines of steps, stonework and paving and the umbrella carried by the figure produce an interesting pattern, a pattern that is made possible only from the fact that the shot was taken from an elevated viewpoint.*



# Readers' PRIZE-WINNING Hints

WE print below a selection of the many useful hints received for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Hints for the December issue should reach us not later than October 26th. Address all entries to Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, London, E.C.1.

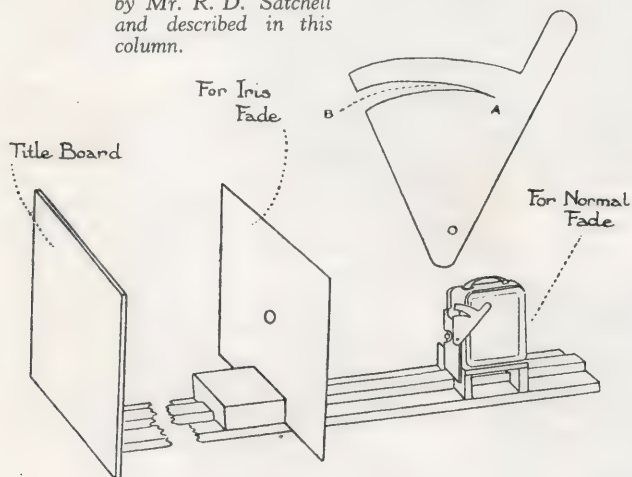
Half-a-guinea is awarded to the senders of the following three hints.

## FADING DEVICE

This was made with a piece of card and a drawing pin. The arc AB, as shown in illustration, is struck from a centre O, with a radius of about 2 to 3 ins. The length of AB is approximately 3 ins. and a tapered slot cut along AB has its widest opening at B. It should be slightly larger than the effective diameter of the lens aperture, say about  $\frac{3}{4}$  in.

The card is screwed or pinned on to the supplementary lens holder at O, being careful to see that the lens is central in the slot. Then by starting the camera with the card positioned so that the lens is completely covered and slowly moving the card across the lens a remarkably even "fade-in" is obtained. A "fade-out" can also be equally well done.

*Fading device submitted by Mr. R. D. Satchell and described in this column.*



## IRIS FADE

Cut a piece of card or plywood, approximately equal in size to the title board and fit it upright on a sliding wooden base, similar to that on which the camera is mounted only somewhat shorter. Next run the card up to the camera and carefully mark the position on the card which coincides with the centre of the camera lens. Cut or bore a hole slightly larger than the lens aperture, about  $\frac{1}{2}$  in. and paint the side of the card facing the camera with a dull black paint.

To produce an iris "fade-in," place the card at its furthest distance from the camera (12 ins. is ample) start the camera and slowly bring the card right up to the camera. Working in the reverse direction will obtain an iris "fade-out."

*Both the two hints in col. 1 were submitted by R. D. Satchell, 32, Woodlands, Raynes Park, S.W.20., who has been awarded half-a-guinea.*

## DEVELOPING DRUMS

Before making a developing drum a long, small diameter drum should be considered instead of the more usual short, large diameter type for the following reasons.

As the film expands the slack can be automatically taken up by having one rib loose as shown in sketch. After the film has been wound on, an elastic band is looped over the end of the rib outside the drum. The rib is pulled up as the film expands, keeping it tight.

The drum I have made is 15 in. long by 6 in. in diameter and  $\frac{1}{4}$  in. lift is sufficient. The larger the diameter of the drum, the greater the lift required as there are less loops of film to lift. This increases the danger of the loose rib missing the solutions or necessitates more liquid. Also on a small diameter drum the film is out of the solutions for a much shorter length of time, decreasing the danger of uneven development. I can develop 30 feet of 9.5mm. film in my tank with 8 ozs. of developer.—J. A. Entwistle, 52, Fielding Lane, Oswaldtwistle, nr. Accrington, Lancs.

The sender of the following hint has been awarded half-a-crown.

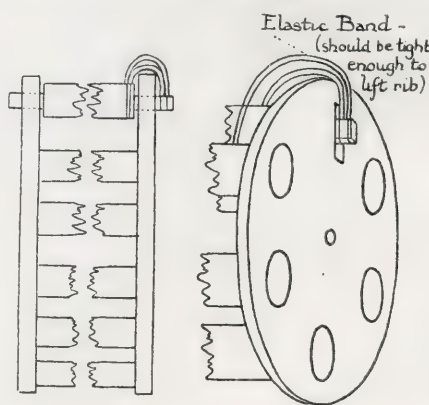
## WHEN FILM BREAKS DURING PROJECTION

I was giving a show in a hall recently, and a splice broke on its return journey past the sprocket. As I had a spare take-up reel it was not necessary to stop projection. I simply whipped off the partly-filled spool and put on another empty one and the show went on without any interruption. This shows, I think, that a spare take-up reel is the simplest way of dealing with breaks during projection.

P. D. Coles, c/o Bank of Adelaide, G.P.O. Box 3899, Adelaide, South Australia.

\* \* \*

In connection with this competition we would remind readers that if their hints require illustrating and they have no skill in drawing, a rough sketch will do if it is



clear. Our artists will provide finished drawings. But please see that all the essential features are indicated.

*Developing drum designed by J. A. Entwistle, described above.*



## NOTES ON PROJECTING

# 8mm. Film

By ERIC F. IMPEY

(Author of "The Handbook of 8mm. Cinematography")

AS you will appreciate, projection is a subject which it is impossible to cover in the space of a single article and I have therefore endeavoured only to point out those matters which particularly affect the 8mm. user, together with one or two of the more important general principles of good projection.

The maximum picture size obtainable is governed mainly by the power of the projector illuminant and the quality of the projection screen surface, though in the case of 8mm. film grain enters considerably into the calculation when deciding the most practical size. On a silver surfaced screen, projection of a picture 6 feet in width is possible with the best machines, but, in general, 40 x 30 inches may be said to be the best size for home use under average conditions.

Table 1 supplies, in concentrated form quite a lot of useful information about the best known projectors and as an 8mm. user, you may find it useful to keep a copy of it by you for purposes of comparison and reference.

TABLE 1

Projector	Voltage of Lamp	Watt. of Lamp	Max. size of picture on silver screen in inches	At No. of Feet (Standard Lens)	Lamp Life (hours)
KODASCOPIES 8					
Model 30	.. 100	100	30 x 22.5	14.5	50
Model 60	.. 33	100	40 x 30	19.3	50
Model 80	.. 100	300	52 x 39	25.0	25
BOLEX					
Model K8	.. 110	400	52 x 39	25.0	25
BELL & HOWELL					
Filmo 8	.. 110	300	60 x 45	29.0	25
"	.. 110	400	72 x 54	34.2	25

(latest model with new lamp)

It should be noted that the figures stated for maximum picture size in the above table are for a well illuminated picture and in every case it is possible to obtain a larger picture than that given, depending upon how great a diminution of illumination the operator is prepared to accept.

It is always necessary to observe that the size of picture is proportionate to the size of the room. The rooms in most modern houses are comparatively small, with the result that the audience is placed fairly close to the screen and this should not be larger than can be observed by each member of the audience as a whole picture and at one time. In other words, the screen should not be so large that a member of the audience, to follow the action, must turn his head, first in one direction and then in another. In almost every case the most satisfactory position for the audience (when using the standard rin. lens) is close to the projector and seating should be arranged accordingly. The audience should never be nearer to the screen than 7 or 8 feet.

Again, you will have noted that the greater the picture size the greater the magnification of the film grain and this being undesirable, is a further very good reason for refraining from projecting a larger picture than is actually required.

If you are making a film of a car run—which is not at all a bad way of making a travel or interest film, for the car can be used as a continuity link—remember to include part of the car in some of the shots.

The picture size can be varied not only by the distance between the screen and the projector, but also by the focal length of the projection lens employed. The standard lens for most 8mm. machines has a focal length of rin., but others, made by Dallmeyer, are available, and Table 2 shows their characteristics. As you will see, the range of lenses is very complete and will suit every likely requirement.

TABLE 2

Approx. Distance in Feet from Projector to Screen for given size of picture.

Screen size in Inches	$\frac{3}{4}$ "	1" (standard)	$1\frac{1}{2}$ "	2"	$2\frac{1}{2}$ "	3"
24 x 18	8.7	11.6	17.4	23.2	29.0	34.8
30 x 22.5	10.9	14.5	21.8	29.0	36.3	43.5
40 x 30	14.5	19.3	29.9	38.6	49.2	57.9
48 x 36	17.4	23.2	34.8	46.4	58.0	69.6
52 x 39	18.8	25.0	37.5	50.0	62.5	75.0
60 x 45	21.8	29.0	43.5	58.0	72.5	87.0

(Continued on next page)





# GIVING A FILM SHOW ON 8 mm.

(Continued from previous page)

A projector should never be set to operate at any other than the correct mains voltage, since wrong voltages are a sure way of obtaining either poor illumination or a burnt out lamp. Lamps are most susceptible to changes in voltage and will burn out very quickly if over-volted. For instance, an increase of only 5 volts above the lamp rating will reduce the life of the lamp by almost half. Caution, you will observe, is therefore very necessary.

The cans containing the films to be projected should always be arranged, in projection order, in an easily accessible place, whilst similarly the used reels should be replaced in their respective cans immediately after use and then stacked in another place, which, though equally accessible, cannot be readily confused with the other. If possible, focussing should be carried out prior to the commencement of the show. It is advisable to run the machine for two or three minutes before starting in order to warm it up and focussing may be conveniently carried out during that time. Owing to the comparatively short life of projection lamps and to the fact that they give little or no warning of burning out, a spare should always be at hand, since lack of a replacement obviously ruins a show.

In the case of 8mm. films it is not as essential that professional or library films should be shown after those which are home-made. What the amateur film lacks in technical polish, it gains in clarity, for the 8mm. camera film has a considerably finer grain than the positive film on which library prints are made.

Silent films should always be projected at a speed of 16 pictures per second, in order to preserve the illusion of natural movement. If the machine is running too quickly unnecessary wear takes place and this clearly should be avoided, quite apart from the fact that the

movements portrayed will be too rapid. On the Kodak and Bolex machines the sprockets (8 teeth) should turn twice every second, whilst the Bell & Howell Filmo 8 sprockets (14 teeth) should turn once in  $\frac{2}{3}$  second, or 8 times in 7 seconds. In this way the correct speed may be easily ascertained and once found it will be simple to recognise it again from the machine when so operating.

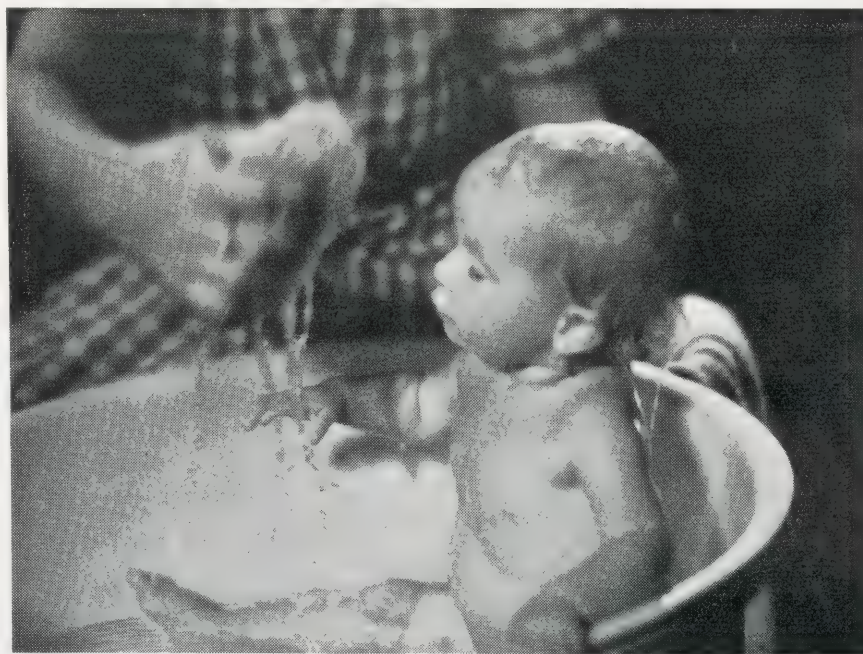
Film breaks should not be repaired during the projection period. It saves much time to unlace the machine and to draw off about 18 inches of film from the lower spool and to sandwich the broken end from the upper spool between this 18 inches and the rest of the reel, by turning the lower spool and taking up both strips—the one under the other. In this way a sufficient grip is obtained to withstand the pull of the projector, so that the film can be re-threaded and the show can continue. The break may then be repaired on rewinding.

Films should be rewound at the end of the show and the lower spool should always be steadied by the gentle

pressure of the hand in order that the upper spool (on which the film is being rewound) shall be wound tightly. The Filmo 8 does not require any such steadying as the lower spindle is loaded with a spring friction disc which effectively prevents its running too freely. Library films should not be rewound prior to their return.

After rewinding do not pull on the end of the film in an attempt to draw it tighter, as this causes scratch marks on

the emulsion and is thus very detrimental to it—the more so in the case of 8mm. film owing to the small frame size.



*Intimate pictures of family life can be particularly successful on the narrow gauge. The limited size of the screen picture makes a goodly sprinkling of close shots indispensable*

## The IDEAL CINE CLUB

(Continued from page 350)

in fact it could be the first half-hour of every meeting—at which the novices can have their questions answered by the more experienced. To save embarrassment, the questions can be written on slips and placed in a box before the meeting.

Writing all the above makes me wonder why secretaries say they have trouble in making up programmes. Why, you could hardly get that lot in one season's programmes! Yet it is the sort of thing you require, for it is giving everyone a first hand interest in the club. That way leads to success.



Production still from "Shanghai," featuring Charles Boyer and Loretta Young. Another still from the film appears on the next page.

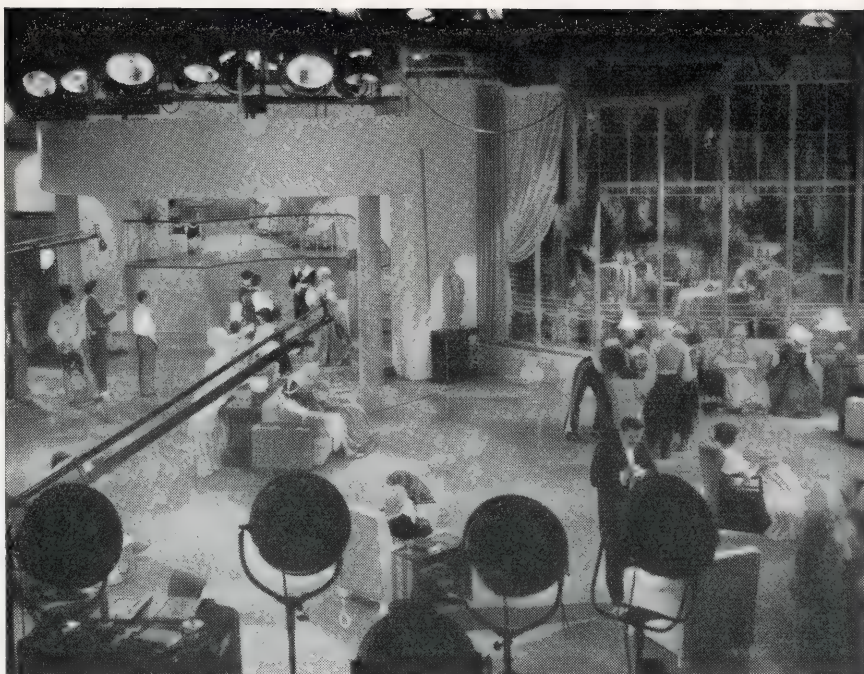
THE flow of gangster films continues, as was to be expected, and this month we may look forward to the most widely acclaimed of those in the new style—*G-Men*. You will find here among other things, those typical impressionistic insertions where swift cutting, super-impositions and dissolves, showing us in succession brief flashes of bank robberies, violent shootings and blazing newspaper headlines, are used to work up in us a feeling of taut excitement. One should not be misled, however, into thinking that these methods, characteristic and effective though they may be, are the major technical contribution of a film of this sort. They are merely a means of underlining the emotional content and used without discretion are easy enough to overdo or to make trite.

Watch, rather, the more subtle methods of the film at large, the atmosphere and rapidity of movement which depend chiefly upon such elements as the precise, emphatic cutting and continuity of scenes, so constructed as to fit together with the utmost smoothness and upon the careful lighting of shots, photographed from significant viewpoints. The quality of the acting, of course, is very important, but it could not hold together a film like this by itself. The technique employed is difficult to analyse satisfactorily at once—a sign of compactness and a useful measure of the picture's general success. The joints and internal machinery of a film should be as little exposed as possible.

### *Inter-Cutting and Timing.*

There is a good sample passage towards the beginning, where Cagney's college-friend is murdered as he is making an arrest. The basically simple inter-cutting of the scene in the street and the scene in the gangsters' apartment across the way is given force by judicious timing. Note how the shooting is suggested by the sound of the shot and a view of two shadows in the street, one crumpling up; and observe particularly the subsequent direct cut from this to a close-up of the dead man's coffin being wheeled along in front of us, Cagney being revealed walking behind it.

Yet another gangster film is *Public Hero No. 1*. There is hardly room to examine this intimately, but its technical qualities clearly have a good deal in common with those of *G-Men*. In the best scenes every unnecessary point is omitted and picture and sound are welded tightly together. When the prison guard fires after the escaping



## *Professional Films*

*Technical Features of  
some NOVEMBER  
Releases*

*By  
A. VESSELO*

car, we see him shoot through the window and the sight and noise of smashing glass carry us sharply over to the next item, a view below of the car swerving screamingly into the centre of the scene from the right and dwindling into the distance.

When one of the characters telephones another, we have a close-up of the telephone-dial *once* turned and cut briskly to the man at the other end picking up the receiver. Great use is made of expressive close-ups, both of people and objects; and one may remark that in general nowadays films dwell much more on close-ups than they did formerly.

*Public Hero No. 1* is not a perfect film: there are weaknesses here and there in plot and detail; but it displays, in its key-sequences, a vigour, a speed and a concentration that make it worth watching in spite of faults.

One of the most popular films of the month will undoubtedly be *The Thirty-Nine Steps*, directed by Alfred Hitchcock in his own individual style. It must be confessed that in completeness and solidity of development this film does not really stand comparison with its predecessor, *The Man Who Knew Too Much*. What many consider the wild improbabilities of the latter need not have deterred one's interest; but in the present film there is an inherent feebleness of construction, allied to an unhappy tendency to accumulate incidents which carry with them only a superficial conviction.

*(Continued on next page)*



# Cutting and Continuity

The plot rings distinctly hollow—which in a film of this sort is a worse failing than self-consistent improbability. The close of the film is unfortunately a bewildering anti-climax.

So much for the film as a would-be coherent whole. Nevertheless, again and again in isolated minor points—points of technique and atmosphere pure and simple—*The Thirty-Nine Steps* stands out very definitely. At his own game, Hitchcock is a master. The opening shots are neatly contrived to set the tone: a close-up of an electric sign, MUSIC HALL, the camera moving slowly from letter to letter as they light up one by one; then further close-ups of a man's back at the pay-box and of his feet entering the hall. There is suitable atmospheric music and lighting to match. The emphatic close-up and the close overhead angle-shot are used to good effect throughout.

Two extremely skilful examples of cutting must be mentioned—the transition, from a shot of a charwoman (who has just discovered a murder) opening her mouth wide to scream, to the sound of the shriek of an express train and a shot of the train itself as it races on its way; and the quick and amusing contrast between the scene where the hero, unjustly arrested, leaps through a police-station window and the scene immediately following, of a slow-moving revivalist procession parading the streets, the hero being surprisingly revealed in its ranks.

## Interesting Technical Effects.

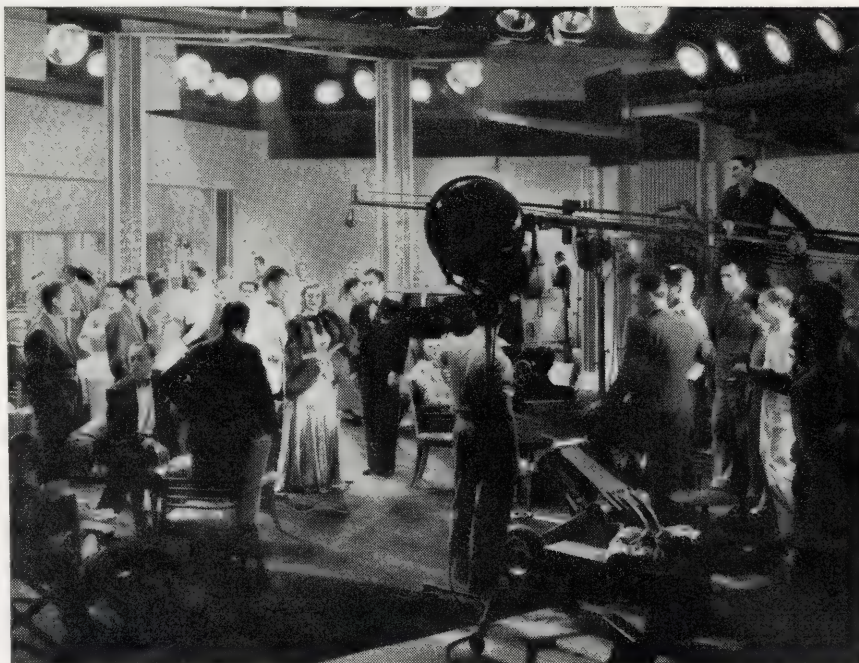
There are further touches, some less sure than others. The super-imposition on the picture of the murdered girl's head, repeating a warning, and the super-imposition on a shot of the Forth Bridge of the sound of a buzzer and of voices giving out a wanted man's description, seem to have an artificial air about them. Yet these things are not so fundamentally important as the main thread of the story. If scenario and continuity had been half as good as the feeling for technical effects, the film could have been in its way a masterpiece.

*Shanghai* probably draws its chief interest from the presence of Charles Boyer in the chief part, for he is

## in Professional Films

(Continued from previous page)

an actor who can indicate a great deal by a slight change of expression—a tremendous virtue in the cinema, where an actor has always to steer with the most elaborate care between the Scylla of over-statement and the Charybdis of understatement. Others do it less successfully: Loretta Young has frequently a marked tendency to underact in the films in which she appears (she is also in *The Call of the Wild*, where she seems badly out of place).



"Shanghai," Paramount November release in the making. It is reviewed on this page.

scene where she is waiting for him in his house. A few minutes later we learn incidentally that a long period is supposed to have passed—a fact which has not been in the least brought out. Lapses of time in films are too often blurred over in this sketchy and unsatisfactory way.

## DARK ROOM LAMP (Continued from page 351)

for photographic purposes the outer ruby cover can be removed and stored in a place of safety to obtain an ordinary white light for general use and you have the added satisfaction of knowing that at any moment it can be reconverted into a dark room lamp again by replacing the cover.

The enthusiastic amateur who prefers to process his own non-ortho reversal films will find that by removing the outer ruby cover after the first development, etc., has been completed, he has the necessary white light in the right position over his drum or tank for exposure during reversal and in a properly constructed fitting that is safe both electrically and photographically.

"A good picture is little short of a divine accident"—Mary Pickford, in an interview.



## READERS' FILMS

**HAWESWATER LAKE.** By RICHARD GOSLING. 9.5mm.

A commendable attempt, this, to get away from the stereotyped scenic. "Man," we are told in sub-titles, "is ever changing the face of mother earth to satisfy his needs. Such is the fate of the country round Haweswater.

Manchester's ever-growing population called for more water. It was decided to convert the lake into a reservoir by flooding. So let us pay a visit before it is too late." The impending conversion is thus made the *raison d'être* of the film; it colours the film and gives it significance. A shot of the lake becomes something more than a picture of a beautiful scene; it is a picture of something that will soon cease to be and a touch of poignancy is added thereby. A shot of a church is not just a shot of a building; it is a shot of something that is doomed.

We feel that the author missed an opportunity of accentuating the poignancy and sense of impending doom by failing to take advantage of dramatic lighting effects. These can be obtained in the open air just as they can indoors, although not perhaps with the same ease, careful work with filters being necessary. The position of the sun is, of course, of the greatest importance. A church in dazzling sunlight cannot be as suggestive of melancholy as one almost hidden in shade. Naturally the taking of 'atmosphere' shots necessitates patience and planning, but the result is its justification.

"Haweswater Lake" begins with a shot of a small part of the lake and then a rather too rapid pan round. We should prefer to open with the second shot—a long shot of the lake. We get shots of farms and home-steads, eventually to be deserted, the scene of the annual 'Shepherds' Meet' and so on. The waterfall sequence is pleasing but too long and we cannot see what place a shot of sheep has in it. The picture of the young man threading his way through waist-high ferns, the falls in the distance, is a good indication of the author's sense of pictorial effect. His sense of the dramatic is not so strongly marked. The long shot of the lip of the falls should precede the closer view.

This is an interesting, worthwhile film (a Leader has been awarded for it), but the continuity is rather weak. In a scenic it is, of course, difficult to arrange for shots and sequences to follow on each other in a natural, logical way. One solution of the difficulty is to use the human element as a continuity link. Another is to match shots as far as possible. One might begin with a long shot, follow with closer views, closing the sequence with an object in close up. Match this with another object (it is

Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

far easier to match objects and actions than it is to match one piece of scenery with another. Indeed, the latter is rarely possible and even were this not so, it would not be wise to make the attempt for the audience might think they were seeing another view of the same scene), widen the field of vision and go from close shot to short shot.

As an instance, suppose we want to film the countryside. We begin with a long shot of the country, getting closer and changing the angle till we get that busy little waterfall in the frame. We take a few shots round the waterfall and end the sequence with a close-up of the water tumbling down. We then match this last shot with one of water pouring out of a tap (trolley back, or, if that is not possible, take a midshot) and reveal a trough in a farmyard, a pail full of water being drawn off by a farm labourer. Instead of a trough, of course, one might have a pump, but the matching of the waterfall shot will not provide much difficulty. Now we follow the labourer as he takes the pail to an outhouse and swills down the floor. We leave him there and take various shots of the farm yard and its denizens. Our views gradually get longer (not necessarily in length, but in distance) until they embrace the surrounding countryside. Successive shots from different angles and successively closer, focus attention on some particular aspect of the countryside and off we go to explore that. And so we go on. Linking up apparently unrelated sequences is not easy, but it provides a very valuable lesson in cinematic technique.

(Continued on next page)



Try filming in mirrors. Besides being an interesting experiment it gives you an opportunity of getting two aspects of your subject at once.



## SOME HINTS ON

# EDITING

**LOVE ME—LOVE MY DOG.** By RALPH H. LEE. 16mm.

A first effort this, and the sort of film we like to see—a film in which the shots are related, spiced with close-ups and held together with a recognisable thread of continuity. It begins with a long pan of a seascape (the horizon is crooked, by the way), but the pan leads nowhere. If it had ended with the dog on the beach it would have been justified. It is as if the cameraman had said: "Well, this is the scene of operations. Just have a look round while I get my characters ready." In short, it is a preamble and lacks decisiveness and point.

The pan is followed by another to the foot of a waterfall. Then comes a medium long shot of the fall, the camera being tilted until the top is revealed. At first we were inclined to suggest that the pan part of the first waterfall shot should be cut, leaving only the foot of the fall and that this should be spliced in *after* the medium long shot, for as a general rule (or, if you will, convention) it is preferable to establish the location in long shot, following with closer views. If, however, it is desired to establish the *character* of a place or scene it is sometimes a good plan to begin with close-shots to emphasise its various characteristics and to widen the field of vision gradually.



(Continued from previous page)

To return to the film under discussion, we were inclined to recommend the transition suggested until we saw that the next shot was one of a girl walking along the top of some cliffs. This matched the preceding medium long shot and therefore made the suggested alteration unnecessary. Nevertheless, all of these shots are somewhat aimless. We quite appreciate that they are intended as an introductory and that the author wished to show us what the place looked like. This could have been accomplished, however, and the opening shots given vitality, by beginning with a shot of the sea from the cliffs, holding for a few seconds until the girl comes into the foreground. She then proceeds to clamber over the top of the cliffs. Then could follow the shot that is included in the film of her picking her way down the cliff, the camera being trained on the cliff and not on the sea. In this introductory sequence the shot of the bay taken from the cliff should come *after* that of the girl peering down.

The continuity is pleasing. We get a lovely shot of a cave into which the young lady comes and proceeds to undress for the beach, the undressing process being indicated by shots of the rocks on to which various items of apparel are thrown. In taking sequences such as this a very interesting effect is obtained of having a close shot of someone pulling off, say, a sweater (only the back of the head and shoulders being visible) then taking another shot in which the sweater is thrown directly into the camera field. Careful timing and quick cutting are essential and the sequence must be shot in close-up.

In this film, cut in with the shots of the clothes being thrown down are shots of a gull which, the quizzical turning of its head seems to indicate, is very interested in the proceedings. But there are too many of these cut in shots. If you labour a point you invariably destroy it.

Later we see the young lady disporting herself in the sea, while the dog guards her wrap. We think we should have preferred to have had the second shot first, the transition from watch dog to bather being easier. If we see a dog guarding some clothes on the beach we can be fairly certain that the owner is bathing. We expect the shot of the bather, but we do not necessarily expect to see a shot of a dog after that of the bather. Next comes a very pleasing continuity link which obviates the necessity of showing the lady returning to the beach. A hand comes down and picks up a ball (close-up) and a ball game on the beach begins. In this sequence we particularly liked that shot in which, in pursuing the ball, the dog leaps right over the camera, a la "Ben Hur."

Presumably the camera was placed in a hollow in the sand, the motor set going while the cameraman got out of the way.

This admirable little production (it runs to 200 feet) closes on a shot of an empty cave—the same shot that we have seen before, but we do

*Still subjects provide interesting material—to be used cautiously—if lighting and composition make a pleasing pattern. Nevertheless, there should be some movement, however slight: the rippling of the breeze, the fluttering of a leaf, rings in a pool.*



# Readers'

## Films Reviewed

not appreciate the reason for this. Is it to convey that the girl and dog have left? But we are not so much interested in their surroundings as we are in our principal characters. It would be better to close with the very good semi close-ups of both. "Love Me—Love My Dog" quite well deserves the Leader which has been awarded. The material is of the simplest—just a young lady and a dog on the sands. It is successful because of its simplicity and sincerity, because the players, human and canine, are quite unselfconscious, because there is action and a real attempt at linking up the shots.

### SUMMER-TIME IN THE WEST. By E.C.B. 16mm.

Competent editing has welded this 350 ft. reel into a pleasing production. Photography and exposures are alike good. It might easily have developed into a dull, meandering affair for the material is heterogeneous, but careful work with the scissors has borne its fruit. Even though a shot may be technically and photographically very fine, it should be discarded (not thrown away, of course) if it is not essential to the development of the film. Some amateurs seem to have the idea that it is only the imperfect shots that should be jettisoned. Far from it. Two films could be made out of any one of many of the films submitted to us and each of them would be more vital than their parent.

Water, in particular, seems to exercise a fatal attraction to the amateur movie-maker. Far more footage is invariably exposed than the subject calls for and if the shots are successful there seems a great reluctance to cut them. The author has not fallen to this syren, but there is an instance in his film in which a shot of waves could profitably be trimmed. If he cuts the first few frames so that the waves leap up into the picture, buffeting the camera, as it were, immediately on the cut, it will have the effect of stirring the audience and giving them a mild shock. The title to this sequence, "Atlantic breakers," is not really necessary, nor is "Sunset in the West," which precedes a very nice shot.

The film begins with a bathing sequence, but a greater variety of angle and quicker cutting would have been an advantage. The diving, for instance, is filmed in long shot. A cut-in shot from the diving board and other closer views would have given this sequence more vitality. It was a good idea to follow it with a picture of children playing in a fountain. It is a logical follow-on rather than a contrast with the swimming pool sequence. Too few amateurs use the cut-in shot for contrast,



*An arch to frame a picture is often the salvation of a shot, helping to focus interest and improving the composition.*

emphasis or to get a laugh. If you keep a 'library' of discarded shots you will often find useful material for cut-ins and in many cases, of course, they can be taken in the home or the garden, quite without reference to the original location. Thus, if you happen to have by you, left over from your Zoo film, a shot of a hippopotamus lazily basking in the water, you will give your audience a laugh if you insert it after the shot you took on your holiday this year of that very fat lady floundering in the sea.

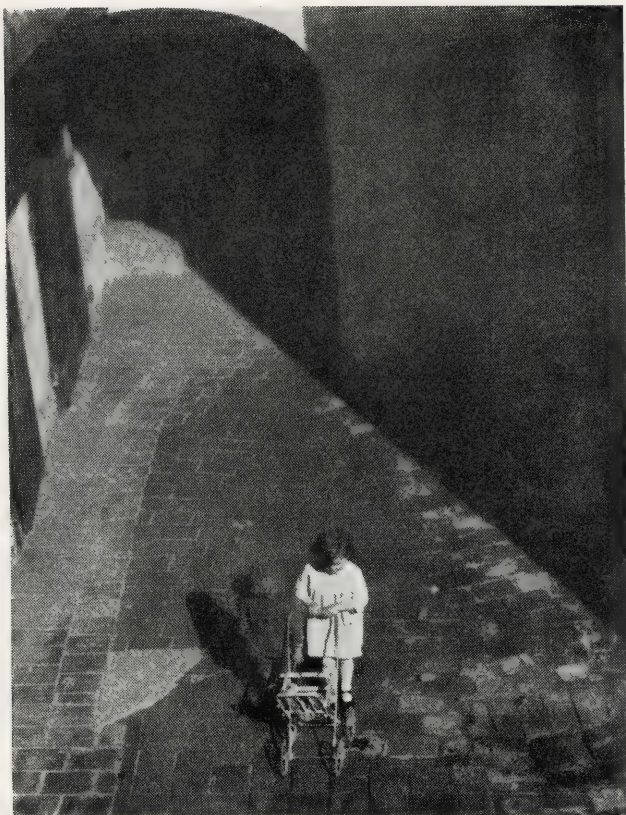
Quicker cutting is advisable in the 'Avon Gorge' sequence in "Summer-Time in the West"; taking out a few frames at the beginning and end of some of the shots would help. And the second shot, a more distant view of the steamer, might come first. The shots of train and steamer, both taken from a height, are very nicely matched. Other sequences include: 'Rural Somerset,' 'Cheddar Gorge,' 'Clifton College' and 'Clifton Zoo,' the last being the most effective in the film. It begins with a shot of the exterior of the Zoo, but nothing much happens; it would have been better to have filmed people passing through the turnstiles.

The shots of the bears, chimpanzees, polar bears and lion are very successful because they are close. The most effective of all is the close-up of the polar bear, the animal making a sudden vicious lunge at the camera. The head of the snarling lion is also good. Without actual experiment it is difficult to say with any confidence, but we think the author might try splicing the shot of the kangaroo eating something next to that of the keeper feeding them.

'All the fun of the fair' is a well photographed sequence, but it would have been better to have taken the roundabouts from an angle rather than broadside on, for passing quickly directly across the screen the result is a blur. That the author has an eye for the picturesque is seen in the night scenes. A Leader has been awarded.

(Continued on next page)





**BELLICONS.** A Cartoon. By  
J. S. H. BROWN. 9.5mm.

Fertility of invention, good drawing and animation distinguish this really brilliant little production—it is not much more than forty feet in length, but the work that has gone to its making must have been quite prodigious. It is, in effect, the motorist's nightmare, although a car with headlamps that become eyes is the principal 'character.' Road signs border the roads with the monotonous regularity of French poplars. Dire warnings swoop out on the gallant little car at every bend.

'Major road ahead' says one sign and there is Major Road, a huge military gentleman, blocking up the thoroughfare. "Bear right" is the injunction and the car runs into a massive bear squatting in the road. He opens his capacious mouth and ghoulish bats fly out of it. At last we get to what seems an open, unrestricted road and speed along happily. But, would you believe it? devils dart out and play leap-frog in front of the car.

The animation is commendably smooth, which is the more creditable when one reflects that the drawings are not conventionalised but are quite substantial and solid. Mr. Brown is to be congratulated on this film which has, of course, been awarded a Leader.

**HOLIDAY RESORT.** By W. D. PEARSON.  
16mm.

The author describes this film as "an attempt to give an impression of a day's activity at any holiday resort" and to a very large extent this claim is justified. The film is eloquent witness to the fact that he thinks in pictures and impressions—not words and is

*Make use of dramatic lighting, even in exteriors. If you are making a documentary which calls for shots of slum dwellings, bear this shot in mind. The shadow, looming in the background, sets the 'key' of the picture.*

# READERS' FILMS

## ADVICE ON PERSONAL MOVIE-MAKING

(Continued from previous page)

happy in the possession of a 'cinematic mind.' "Holiday Resort" has a good pictorial main title, but the sub-title, "An Impression," is even better. The words are placed against a background of coils of film. It may seem that we are insensitive to the excellence of the latter to suggest that its very excellence is a fault, but it is a fault in so far as it has the effect of making the sub-title eclipse the main one, resulting in lack of balance.

"With the sun comes business," runs the next sub-title, but business is a long time coming, the shot of tree, clouds and the sun shining being too long. The shot of its very nature should be fairly long, but there is a limit. We suggest the excision of a good deal of the first part of the shot in which the sun has not reached its full brilliance. Next come shots of people shown from the hips downwards, baggage in hand, feet moving off, followed by a shot of railway ticket and coins changing hands, this being, presumably, taken at home. Incidentally, it would have been advisable to have taken this last shot on a plain surface such as a table, for we have never seen a patterned counter in a ticket office—although that is not saying that there are none.

The suggestion of an influx into a seaside town is further brought out by shots of trains, people getting into them, cyclists, and so on. The shot in which the camera is pointed to the brow of a rise, cyclists spinning by, is particularly effective. Under the title, "Before the crowds are out", come shots of a street cleaner at work, a newspaper stand being set up, chimney just beginning to belch out smoke (but there does not seem to be any justification for the eccentric angle). Before these, however, we get shots of people perambulating the streets. They should come after, in the 'Out they come' sequence. This opens with various shots of people coming down various steps to the beach. The deck chair man gets out his chairs. The insertion of some shots (too many of them) of waves is excused by the sub-title, 'What has brought them here,' but no justification is needed for their inclusion and therefore the sub-title is really unnecessary. Never put in a title if it is not entirely essential either to the understanding of the subsequent shots or as a link between shots. In any case, the sea has surely not drawn all of the holiday-makers to the town. There are other attractions as well.

Next we have some pictures of bathers frolicing in the waves and a boy throwing stones, followed by a shot of people looking up at the sky, but they do not seem to be looking at anything in particular. However, earlier on in the film there is quite a nice shot of an aeroplane in the clouds and we suggest that this shot is spliced in immediately after that of the folk looking up.

A sub-title, "Time passes quickly here," is followed by a very short shot—so short that it scarcely registers—of rows upon rows of clocks in the window of a clock store. It is a moot point whether such a store is a feature of every seaside town, but even if it were so, the shop is not typical of the seaside town. The author doubtless put it in because it gives him an opportunity



# Reviewed by AMATEUR CINE WORLD Critics

for an amusing little incident later on. A gong goes for lunch. A sleeping man wakes up with a start, grabs his watch and consults it. Cut to the window of the clock store, the hands of the clocks of which are revolving furiously. The first shot of the shop window is therefore really necessary to a proper appreciation of the subsequent shots.

The paddling pond, lovers on the beach, games on the beach, the fun fair . . . these are all shown. In the fun fair section we get a close shot of hands in trousers' pockets, jingling coins. The coins are taken out; one of them is flicked out of the picture. Cut immediately to a booth game in which pennies are tossed for prizes. After further shots of the fair, one of the same hand with coins, but now there are very few coins left. These shots are particularly pleasing and since they are in close-up are of the type that can just as well be taken in the back garden as in the actual location. The end shot rather fills us with misgiving. A lady blows out a candle, draws back window blinds, revealing—daylight outside. The film closes with a picture of a dog curled up asleep.

This film is a welcome change from the usual run of seaside holiday films and has been awarded a Leader. The author should, however, trim the ends of some of the shots in which exposures are inaccurate, probably due to the motor having slowed down. Although we commend his enterprise, we should have liked to have seen a few shots of a more impressionistic or abstract type—bellying sails matched with billowing dresses as they are caught by the gale. Cut to huge breakers. Cut to holiday makers retreating from their onslaught. Sunbather baking herself brown on the beach; cut to steak frying in pan, and so on.

## OUR JUBILEE CELEBRATIONS. By L. A. MORETON. 9.5mm.

In spite of the fact that, apart from the visit of the Prince of Wales, "there was absolutely nothing in the way of public celebrations that offered any sort of opportunity for the cine camera" in his city, the author has contrived to make a very lively production. The lack of suitable material has resulted in the film having a distinctly personal bias, the celebrations being used as a peg on which to hang some very good family portraits. The author is to be congratulated on having so neatly turned a drawback into an advantage, for that is what it amounts to.

At the outset the atmosphere which appears to have been lacking is established by shots of flags, bunting and decorations. Then we are taken for a drive down a decorated street, streamers fluttering from the house-tops. At the corner, outside a pub, a man is drinking, presumably toasting the King. This shot affords a continuity link with the next sequence, which shows a family party in the garden, also drinking and having a good time. Each member of the party in turn drinks a toast, giving the author an opportunity of taking some excellent family portraits in semi-close-up. The family pets are not forgotten. We see a cat and dog drinking



*Walls and paths stippled with shadows offer most effective shots, even if the subjects themselves are not outstanding, provided they are seen aright.*

and the dog's tail wagging, but these shots are, unfortunately, under-exposed. Next comes a dance round the flag and children saluting it.

In view of the fact that no cars or conveyances of any kind were allowed in the city centre until after the Prince had departed, Mr. Moreton deserves congratulation for the variety of shots that he has managed to secure of the occasion. The sequence is helped out considerably by cut-in shots that were, presumably, taken at another time. Thus we get a shot of some young ladies in a car, waving as if at the Prince. The exposures are good, the titles pleasing (they were made with a showcard embossing machine) and the editing very competent. A Leader has been awarded.

This film is an example of how the family film can be made 'different' and interesting to people outside the family circle. The theme was ready made, but it needed to be adapted to the occasion. A theme is essential to the simplest family film if it is to be successful and by 'theme' we do not necessarily imply 'plot.' For instance, Father's return from the office provides abundant material for a family film. At first glance it seems a very prosaic theme which offers very few opportunities. How can one make an interesting film out of it, asks the beginner, particularly if one does not yet feel inclined to embark on indoor work? But, my dear beginner, such a film can consist entirely of exteriors if desired.

The first thing to do is to think how father's return affects the rest of the family. Assume the time is Saturday morning. A shot of baby asleep in her pram in the garden. Mother at kitchen door, drying plates.

(Continued on next page)



# Making a 'PERSONAL' Film

(Continued from  
previous page)

Dog frisking about on lawn. Shot in street, motor cycle back-firing.

Cut to close-up of mother, who looks up in alarm and across to baby. Medium shot of her going over to the pram. Close shot of her bending over it. Close shot of baby still peacefully sleeping. Then you could show mother doing a spot of gardening, the dog rooting about eagerly.

Then maybe the next door neighbour might put her head over the wall and a conversation would ensue. Mother shows off her flowers proudly. Points in particular to some queer looking foliage. Cut to street clock, hands say, at 12.30. Close-up of mother looking startled. She asks (but no title is necessary) "Is that half past

returning with a tin labelled "Weed killer." He pulls out the foliage, sprinkles ground with contents of tin. Close-up of them both smiling. Carry on as required.

Very simple, you see, and just the bare bones on which you can doubtless model some substantial flesh, but it will be a far more interesting film than a random collection of shots of the family doing nothing in particular.

It is not often that the amateur can get direct help from professional films for the making of his personal productions, although, of course, much can be learnt from them as the reviews of latest releases in *Amateur Cine World* show. A recent pronouncement by Miss Frances Marion, one of Hollywood's leading scenarists, (she was responsible for "Min and Bill," "The Big House" and "The Champ," among other important productions) is, however, of very considerable interest to the amateur. She believes that plot is secondary to character and that a really strong character will almost write its own plot. "People like to see on the screen things they know from their own experience," she states. "A play for the screen is like a good newspaper story. It should go straight to the point, not branch out in a great many detours. In this way it gains in effectiveness and power."

The basis of reality runs through her work, as it should that of the amateur scenarist. For example, it is stated that when on a visit to Tia Juana, Mexico, some years ago, she encountered an arresting sight. A middle-aged man with all the earmarks of a broken down pugilist was walking along with a dejected droop, while a small boy paced beside him, looking up with an expression of unconquerable admiration. The image remained in her mind and round it she wrote "The Champ."



twelve?" Neighbour looks at watch and confirms that it is. Mother rushes back to the kitchen (this might be taken at half speed). Cut to train arriving at station; passengers (including father) alight. Show him walking along. Cut back to door of kitchen; occasional glimpses of mother working furiously (half speed again). Medium long shot of garden with pram well in the picture. Cut to dog still rooting around. Suddenly he looks round. Close-up of him barking. Pan to garden gate, father opening it. Greetings, and so on.

Father goes over to baby, who is now awake. Close-up of dog's tail wagging. Medium close-up of baby, holding out her little fists and wagging them, obviously asking to be embraced. (In all probability baby won't do this just when you want her to, so hold a toy out of the camera range and try to get her to take it). After baby business *ad lib.* mother could show father the queer looking foliage of which she is so proud. He looks at it, turns on his heel and goes into the house,

Background for use in  
Bell-Howell, Cinecraft,  
Ensign and Kodak  
titlers.

## Educational Films Exhibition.

An exhibition of educational films and film apparatus will be held during the first week in November at the Central Hall, Westminster, under the auspices of the British Film Institute and the London Schools' Film Society. It will consist of a display of sub-standard cameras, projectors and accessories, relevant publications and periodic demonstrations of amateur and professional educational films. Nearly forty firms have arranged for displays.

All teachers in the London and extra-Metropolitan areas are invited to attend and the general public will also be admitted free. Movie-makers should find much to interest them.



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# Amateur Cine

## Society Films

SO THIS IS LONDON. By LONDON A.F.C.  
16mm.

A simple theme has here been treated in a novel way. It deals with one aspect of London's beauty—its parks, but it is far from being just a collection of park shots. "So London has no attraction for you?" asks one of the two characters. "No," is the reply, "for I can never find this —"—this being a pan of the countryside. "It's just masses of streets and buildings." We then wipe from the speaker to shots of London streets. "Traffic ever seeming to get faster," the sub-title continues, followed by some shots taken at half speed.

Now although the producer has made his intention abundantly clear, he has not dealt with the subject in a truly cinematic way. The sub-titles are diffuse. What should have been expressed in pictures alone is expressed in words. The effect would have been best produced by a montage introduction. Do not be alarmed! 'Montage' is only another name for building up an effect with the minimum of footage. It does not necessarily imply double exposures and a whole battery of technical effects.

The sub-title: "So London has no attraction for you" could stay in. Then in the montage sequence the person addressed would look up at the speaker with a slow smile. She would turn round and indicate with a wave of the hand the beauties of the countryside around her. We ourselves should prefer not to use a pan shot here because we want to contrast the stilly peacefulness of the countryside with the violent movement of the city shots that follow. We then come back to the country-lover and in close-up we see her saying with repugnance: "London!" She could mouth the word slowly and carefully so that it would be quite obvious what she is saying, but there should be no sub-title.

Then, if you can manage a double exposure (and if your camera has no rewind it only means rewinding the film in the darkroom, which every amateur cine club should possess) we should double expose on her face a close shot of an electric drill splintering the road. Then in quick succession (the cutting must be very quick to give the suggestion of turmoil and urgency) would follow close shots of heavy wheels (buses, trams, lorries) people fighting to get on the buses, traffic lights, pedestrians scurrying

*We invite amateur cine clubs to send us their productions for review in these columns. A leader will be awarded for films which reach a certain standard of merit. We suggest that, before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints which they can put into effect in their next photoplay. Another part of our free service is the criticism of scenarios.*

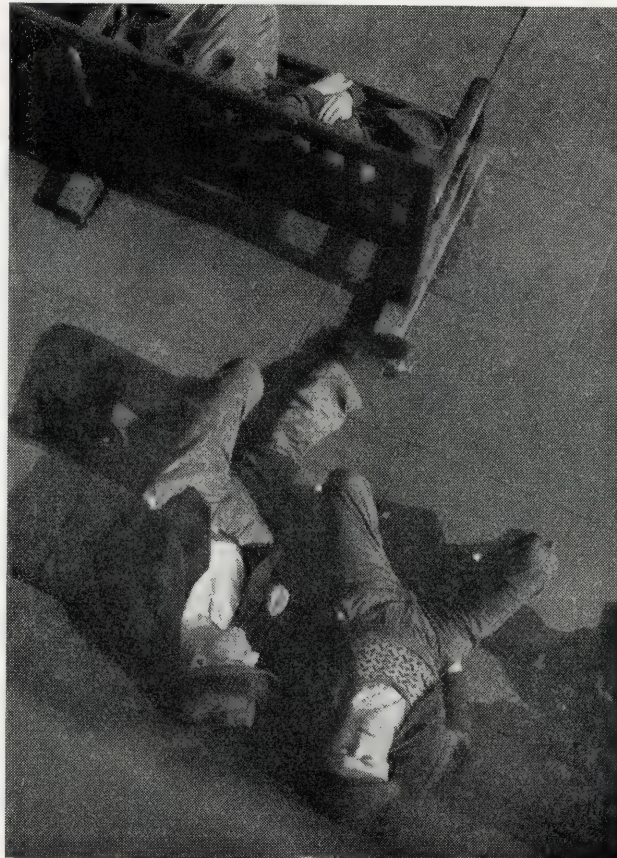
across the streets, close-ups of hands punching Klaxon horns and hooters, the trek down the Underground subways (feet only), an ambulance swinging across the camera range, St. Paul's at a crazy angle (the eccentric angle is justified here. We want to show that this sequence depicts London and not just any busy city, and the cathedral, being a world-famous landmark, will indicate this. But if filmed as normally seen, peaceful and calm above the turmoil below, it will be quite out of keeping with the character of the rest of the sequence. Let St. Paul's go crazy as well as the rest of London). Choose subjects that will give the best impression of the hurry and bustle.

Then dissolve back to the speaker. She is still mouthing: "London." We can follow on with the sub-title that appears in the film: "I'll produce a country walk from the centre of London." "Right, we'll make it a wager," says the country lover. This sub-title is necessary because at the end of the film the audience are asked to say if the city-dweller won.

A sub-title, "A few days later," comes next. We do not like sub-titles of this kind. Unless the audience needs to know the actual time that elapses between one sequence and the next it is best to bridge the gap by mechanical means such as a fade out and in. Never put in a title if a little thought and care can eliminate the necessity. The couple meet in Trafalgar Square by Nelson's Column and from this hub of the City they wander off to the parks.

There is some nice cutting in the parks sequences. We see them looking at something and are then shown what they are looking at. Thus the young lady looks

*(Continued on page 366)*



*The dramatic effectiveness of this shot is largely due to the angle at which it was taken. It would lend human interest to a film of London.*



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**Cine Kodak, Model B.**, f/3.5 fixed focus anastigmat, Case. Guaranteed perfect .. £6 17 6  
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# So This is London

(Continued from page 364)

down and smiles and then we are shown small water-fowl in one of the ponds. Small points, these, but significant. The producer has not lost sight of the fact that, although the park scenes are the focus of interest, it is necessary to preserve the human element, not only to act as a continuity link, but because the reactions of the country-lover to the town are vital to the development of the film.

As the time-honoured shot comes of them walking away hand in hand (we fear it seemed rather banal and alien to the spirit of the film) we are asked: "Well, did he win?" and later comes another sub-title: "And how much did you recognise?" A good deal of the point of the last question is, however, lost, because we were told at the beginning of the film that the 'country' scenes were, with one exception, filmed in St. James's Park and Hyde Park. In our opinion it would be better to give this information as a denouement at the end. If the London A.F.C. decide to follow out this suggestion they should word the sub-title so that it reads that the shots were filmed 'in St. James's Park and Hyde Park' and not 'filmed in either St. James's Park or Hyde Park,' which seems to indicate that it might be one or the other or both and that the producers themselves are not sure which. A Leader has been awarded for this very interesting production.

## Coming Cine Exhibition

THE Exhibition of Kinematography to be held by the Royal Photographic Society at the Society's house, 35, Russell Square, London, W.C.1., will be opened by Colonel J. T. C. Moore-Brabazon, D.S.O., M.P., at 3 p.m. on Saturday, 9th November. The Exhibition will consist of apparatus and a large number of stills from amateur and professional films and, in addition, there will be an interesting series of pictures illustrating the life history of a moving picture from the celluloid through all the many stages of picture production, including Kodachrome films. On Tuesday, Friday and Saturday of each week lectures and demonstrations will be given both from the amateur and professional points of view. Of particular interest to amateurs will be the showing of the sub-standard films accepted for the Film Competition, on the two Saturdays, 16th and 23rd November. No charge is made for admission. The final programme will be complete by the time this appears and further details of the meetings may be had of the Secretary at the above address. The Kine Group of the Society is to hold an informal meeting on Friday, 25th October, when the films accepted for the Society's Annual Exhibition will be shown.

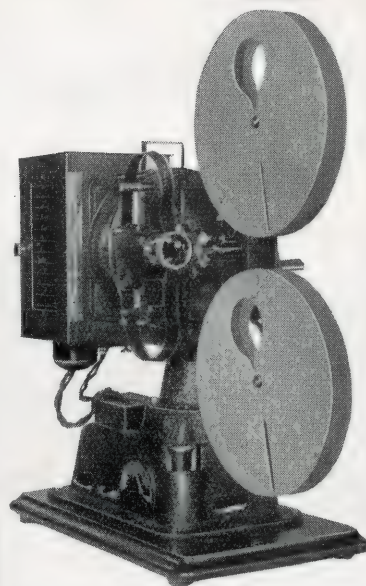
The Cine Exhibition held last year by the R.P.S. was particularly interesting to the amateur. This year's bids fair to eclipse it.

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# Cine Exposure Table for NOV.

Compiled by  
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; wood-land paths; close-ups in shadow; light interiors.	Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.	NORMAL Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos, parks, sports meetings, etc.; farm yard scenes; groups on the lawn; close-ups of light figures; black on white titles.	SUBJECTS Promenades; light monuments and fountains, quayside; open country scenes; aircraft "taking off"; track motor racing; open scenes at race-courses, sports meetings, parks, country zoos, etc.	Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns	Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).
LIGHTING	f'	f/	f/	f/	f/	f
	A B C	A B C	A B C	A B C	A B C	A B C
Brilliant sunlight .. ..	2.5 3 3.5	3 4 4.5	4 5 5.6	5 6.3 7	6.3 8 9	7 8 10
Weak sunlight or bright diffused	1.9 2.3 2.8	2.5 3 3.5	3 4 4.5	4 5 5.6	5 6.3 7	5.6 6.3 8
Diffused or slightly cloudy ..	1.5 1.9 2.3	1.9 2.3 2.8	2.5 3 3.5	3 3.5 4.5	3.5 4 5	4.5 5.6 6.3
Dull .. .. .	— 1.5 1.9	1.5 1.9 2.3	1.9 2.3 2.8	2.3 2.8 3.5	2.8 3.5 4	3.5 4.5 5
Gloomy, or very dull .. ..	— — 1.5	— 1.5 1.9	1.5 1.9 2.3	1.9 2.3 2.8	2.3 2.8 3.5	2.8 3.5 4

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

<b>Group A</b> Gevaert Ortho Reversal and Negative Kodak Pan. Reversal (16mm. and 8mm.) Pathe R. O. F. and Negative Selo Ortho. Negative Vauxhall	<b>Group B</b> Agfa Ortho Reversal Agfa Pan Re- versal Agfa Pan Nega- tive	<b>Group C</b> Agfa Isopan Reversal Kodak Super- sensitive Pan Reversal Selo Hyper- sensitive Pan. Negative Gevaert Pan. Reversal Pathe P.S.P.
--	--	---

Example: Narrow street, diffused light, Pathe P.S.P. stop required— $f/2.8$

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m. and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

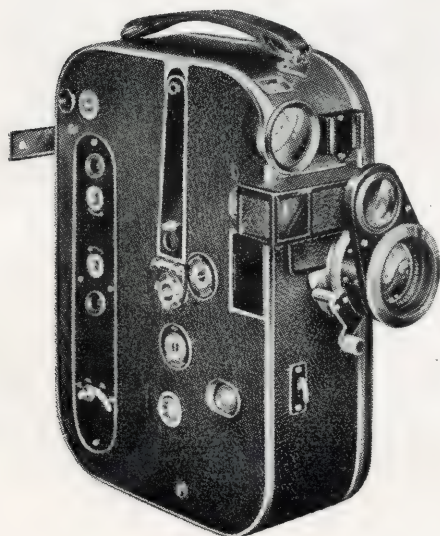
Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that  $f/8$  (for example) would lie almost dead central between the  $f/7$  and  $f/10$  markings.

The shutter speed has been assumed to give an exposure of approximately  $1/30$ th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually  $1/50$ th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

It should be noted that the times given are Greenwich Mean.

## The discerning ciné amateur will appreciate the

# MOVIKON



- THE ONLY 16mm. CINE CAMERA HAVING DISTANCE METER COUPLED WITH LENS FOCUSING. A necessity when using lenses as rapid as the Zeiss. Sonnar  $f/1.4$  fitted to the Movikon.
- THE ONLY CINE CAMERA PROVIDED WITH FINDER HAVING COMPENSATION FOR PARALLAX COUPLED WITH FOCUSING. The image in the finder accommodates itself to embrace the exact view as the lens is focussed.
- THE ONLY CINE CAMERA PROVIDED WITH BUILT-IN DELAYED ACTION TAKE YOURSELF RELEASE.
  - SHUTTER PROVIDES VARYING SPEEDS FROM  $1/25$ th TO  $1/1,250$ th SECOND. Invaluable for fast shots and the first time such a feature has been introduced into a cine camera as portable as the Movikon.
  - DIRECT FOCUSING ON FILM THROUGH FILMGATE. In short the Movikon gives to the Cine amateur all professional camera advantages. Of course the Movikon takes any make of film in 50ft. or 100ft. spools; is provided with an angle viewfinder for round-the-corner work; has a clockwork motor giving an even speed throughout the whole length of the drive; gives single pictures when required, and adjustable film speeds from 12 to 64 frames per second.

The foregoing and many other interesting Movikon features are fully described in our Movikon booklet which will gladly be sent free on request. All high class cine apparatus dealers stock the Movikon; name and address of nearest dealer on request.

**ZEISS IKON, LTD.,** 34, Mortimer House, Mortimer St., London, W.1



# "Film the Family"

## COMPETITION

### Important Announcement

WE have reluctantly to announce that the quality of the entries received for our "Film the Family" Competition is disappointingly poor. It may seem unusual for a magazine to take its readers into its confidence to this extent. We do so not only because we believe in dealing fairly with our subscribers, but also because we criticise readers' films entirely without concession or favour and we feel that we cannot award a prize to any of the competition films when they are not so meritorious as some of the readers' films we have



a bushel. It may be a very bright light indeed—perhaps a brilliant one, but who can tell unless the film is entered in open competition with others? If you are a lone worker and have no means of making comparisons, the competition offers an excellent opportunity of ascertaining how your work compares with that of other people. We are confident that admirable work is waiting to be discovered. So far this Competition has not helped us to the discovery, but we hope that the extended closing date will bear fruit.

In view of the remarks above, it would be ungrateful not to acknowledge the efforts of those readers who have already entered for the competition. We trust that they will not take our words too hardly. They are to be congratulated in having confidence in their work and putting it to a practical test. Without confidence no movie-maker can achieve anything worthwhile. None of the entries was definitely bad. Almost all of them showed evidence of good ideas; it is just that those ideas were not sufficiently well worked out. A round half dozen stand out as considerably better than the rest and the possibility of one or more of the prizes being awarded for them must be considered again after the extended closing date. All of the prizes must be won. They will not be withdrawn.

The subject of the competition is "The Family" and films should therefore show some episode in the life of the family. A definite plot is not essential, for you have a ready-made theme.

*Children and animals make delightful subjects for films.*

criticised adversely in these columns. It may be recalled that, although *Amateur Cine World* has presented two plaques to the I.A.C., only one was awarded in last year's contest, the films in the other class not being of sufficient merit to warrant the award.

It would have been quite easy for us to select the three best films of those received for the Family Competition, award the prizes and let the matter finish there, hoping piously for better results next time. But that would be shirking the problem, for one of the objects of the competition was to encourage the making of better films. We admit quite frankly that, judging by the entries, we have failed in that object, and think there may be two reasons for this. Firstly, many of our readers may have been deterred from entering for the competition because they were too modest and felt that their films were not good enough, particularly in view of the fact that the standard in last year's competition was very high. Secondly, many intending competitors may have been unable to finish the editing of their productions before the closing date.

We have therefore decided to extend the closing date to December 16th to accommodate those readers and would urge the modest movie-maker not to hide his light under

If you film some little family episode instead of merely taking portraits of the family the result will be immeasurably superior and it will also have an interest to people outside the family circle. Thus you might film a typical Monday morning, showing the bother of getting father off to the office and the children to school. You might film the ritual of baby's bath. There is a film waiting to be taken of father's work in the garden, assisted by the family. There is, after all, work to be done in the garden all the year round. What about a film of a shopping expedition or the trying out of the new car? What about showing the family at play—father at golf, son and daughter at tennis? Skilful editing might very well make your holiday film an acceptable entry for the competition. The scope of the subject is illimitable.

Careful attention must be paid to the editing. There must be no redundant shots for the time limit of all entries (16 mm., 9.5 mm. and 8 mm.) is 7½ minutes.



The miniature camera has a particular interest to the movie-maker in that the lens and film stock used approximate to those used in the cine camera. It thus forms a valuable adjunct to cine work. Lighting and continuity, to take but two instances, can be checked at minimum cost.

## Miniature Camera Section

### Handling the Camera

Adroit manipulation necessary so that its capabilities may be exploited to the full

**L**AST month we pointed out that the miniature camera needs a different method of handling from that employed for ordinary types of cameras. Suppose we look at it this way. The small negative camera is a new and refined precision tool placed in our hands to make certain forms of photography much easier than before. Due to its many refinements and unusual advantages it can with adroit manipulation prove its essential versatility to the full. Having started on these lines we can then set



about finding as much as possible about it, so that its many capabilities can be used as advantageously as possible.

Miniature cameras can be divided into two simple classes—those that include 'automatic' features and those that do not. These latter are more often than not merely smaller editions of the cameras with which we are probably already familiar.

The greatest cause of failure in this new technique is so obvious that its source is very rarely accurately located. Actually it is due to one of the essential features of these cameras—small size and light weight. On account of these two factors it is not easy to hold the camera really steady—and even slight movement during exposure will give results which you will find are not just quite sharp on enlargement. First of all then, find the easiest way to hold the camera naturally and easily and at the same time steadily.

**Caught unawares!**  
A miniature camera picture that exemplifies the candid photography of which the minicam is capable.

Always use a good, long, smooth-working, flexible antinuous release to avoid transmitting the twitch of letting off the shutter to the rest of the camera. Antinuous releases of about 2 or 3 inches in length are a snare and a delusion to the unwary because they tend to give a feeling of security which is more often than not false.

When taking a picture hold the camera easily, in the normal position that you have found by previous trial to be most suitable to yourself, getting the elbows tucked well into the body for steadiness and, if possible, lean up against a tree, post or wall or the side of your car—but not with the engine running!—and when ready to shoot, *squeeze* the release; don't jab at it. Those who have handled a pistol or rifle will appreciate this latter point. Care in exposing will cure almost any question of lack of sharpness in your negatives because the miniature camera lens is of such short focal length.

Let us go into this point a little more closely. Most miniature cameras are fitted with lenses of 2 or 3 inches focus and this means that more of the picture will be in focus at any given aperture or stop than would be the case with a camera of larger size normally fitted with a longer focus lens. From this fact it will be seen that less care is needed in focussing with all subjects except close-ups at very short distances from the lens. This rule will hold good

(Continued on next page)

## The K-W-EPISKOP

### THE NEWEST THING IN HOME PROJECTORS!

Shows photographs, postcards, colour prints and small flat objects in their original colours projecting them clearly up to 15-18 times their original size. Based on the principle of reflected light projection, with silver-surfaced mirror which can be fixed at any angle, it will take two pictures at once so that removal and insertion do not overlap.

*No special wiring is required—the Episkop may be used on any lighting circuit.*

#### PRICE

with F/3.2 Lens and including cable with switch.

**£5 15 0**

SPECIAL EPISKOP LAMP 5/- extra.

(Please state voltage when ordering)



DETAILED PROSPECTUS AND PRICE LIST FROM  
**SANDS HUNTER & CO., LTD.,**  
37, Bedford Street, Strand, London, W.C.2.



## Miniature Camera Section

(Continued from previous page)

except when you are using the very maximum apertures of some of the higher priced camera-lenses. This advantage will be appreciated when taking pictures in rapid succession in light which is changing.

However, even at relatively large apertures, such as  $f/3.5$  and  $f/4.5$ , there is considerable depth of focus and this means that faster shutter speeds can be employed, which brings us back again to the first point under consideration—that of critical sharpness. Even if you haven't quite mastered the business of holding the camera rock steady, a shorter exposure will materially assist in obtaining sharp pictures, because it is obvious that you cannot move the camera as far in a  $1/100$ th or a  $1/200$ th of a second as you can in a  $1/25$ th of a second.

And there is yet one more way in which the miniature camera scores over its larger brother and that is with reference to errors in exposure. The types of film stock advised for use in these cameras has to be of super-fine quality and fineness of grain and the developers used in conjunction with these stocks to get the best out of them are naturally compounded along the same lines.

### 'DEVELOPMENT LATITUDE'

For instance, if you use the developer recommended in the article in last month's miniature camera notes, you will find that it lives up to its title of 'soft-working.' In addition it has great development latitude. This rather fearsome phrase means that it is possible to develop for some considerable time after that recommended for the stock in use without increasing the principal high-light density unduly and this in turn allows you to get everything possible out of an under-exposure without the normal or over-exposed negatives going absolutely dead black and fogging out entirely.

So you see, taking it by and large, as the saying goes, if you have a miniature camera you have an instrument with many distinct advantages—if you hold it still in the first place. Try using a good tripod wherever possible. Let those who will pass rude remarks about a pimple on a coconut, you'll have the last laugh with better pictures.

### SHUTTER

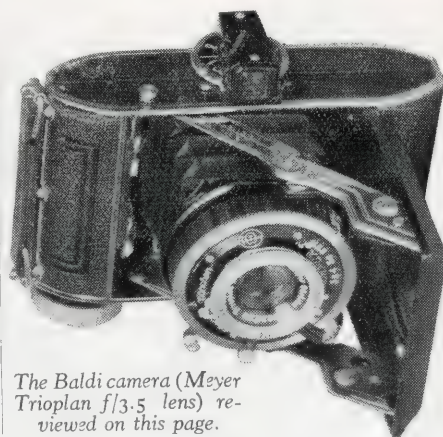
On model reviewed, a Compur oo, 1 second to  $1/300$ th. Special crank on the release trigger. See also under the heading of 'Prices' for other types and models.

### FOCUSSING

Rotating front cell of the lens. Scaled in feet.

### VIEW-FINDER

Tubular type set over the lens axis. Note should



The Baldi camera (Meyer Trioplan  $f/3.5$  lens) reviewed on this page.

### FILM MOVEMENT

be made of the milled wheel which raises the rear end of the finder to compensate for parallax. An important point when taking close-ups.

A novel feature is that the film is wound on from exposure to exposure, in the same way as a watch, by means of a ratchet wheel to a positive stop. After the first setting of the first exposure, the wheel is given one full turn each time, which then automatically moves the film through the

### PRICES

With

$f/4.5$  Vidanar and Vario shutter £3 15s.  
 $f/3.5$  Meyer Trioplan, Compur oo £6 10s.  
 $f/3.5$  Meyer Trioplan, Compur Rapid, £7 10s.  
 $f/2.9$  Meyer Trioplan, Compur oo, £7 15s.  
 $f/2.9$  Meyer Trioplan, Compur Rapid, £8 15s.

### GENERAL REMARKS.

After reading through the instruction booklet once, one is struck with the essential simplicity and ease of operation of this newcomer to the range of miniature cameras. All of the movements are robust without being clumsy, and what is very much more to the point, positive in their action. The front snaps open and remains quite rigid. It is also useful to know that it does no harm if the front cell focussing device is left at its most forward position and the shutter wound up when the camera is closed. The swing-out spool-holders are particularly easy to handle for loading—a point that will be better appreciated when the weather gets colder and one's fingers are all thumbs. The lens fitted to the model reviewed is well able to deal with its job. Definition and covering power all that one would wish, as a ten diameter enlargement made from one of the test exposures proved fully.

## Cine Notes and News

A beaded cine screen capable of giving brilliant pictures without refraction is the latest introduction of Messrs. Illustra Enterprises, 159, Wardour Street, London, W.1. It is claimed that it is especially successful when used with projectors having small wattage lamps.

Illustra screens are made in a variety of sizes at very moderate prices. A few specimen sizes and prices are  $26" \times 36"$  £2;  $36" \times 48"$  £4;  $56" \times 84"$  £7 10s. od.

### G.B. DEALERS' WEEK

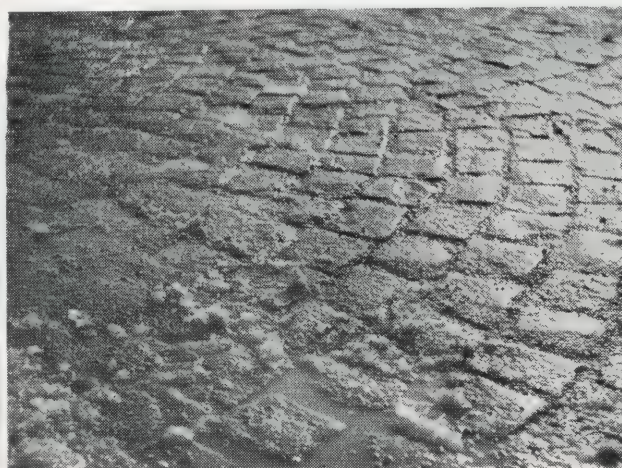
A special Dealers' week, commencing on November 4th, is announced by Gaumont-British Equipments, Ltd., of Film House, Wardour St., London, W.1. Demonstrations will be given by dealers all over the country of the "Gebescope" machines, including the new model, the Superlux. Three new 16mm. G.B. Equipments S.O.F. talkies are released this month: "Evensong", "Chu Chin Chow," and "The Camels are Coming."

Background for use in Cine Kodak 8 and Pathe-scope titlers.

## New Apparatus

### CAMERA

NAME	Baldi.
AGENTS	Norse Trading Co.
SIZE OF FILM	V.P. A 8/27 $4 \times 6\frac{1}{2}$ cms. giving 16 pictures each $4 \times 3$ cms.
WEIGHT	13 ounces.
OVERALL SIZE	$4\frac{1}{2}" \times 3\frac{1}{2}" \times 1\frac{1}{2}"$ .
CONSTRUCTION AND FINISH	All metal pressed body, leather covered, leather handle with provision for silk cord sling. Nickelled fittings and beadings. Internal finish photographic black.
TYPE	Folding. Self-erecting front.
LENS	On model reviewed, a Meyer Trioplan $f/3.5$ of 5cms. focal length.





# What's NEW in APPARATUS

## and IDEAS

*In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.*

NAME  
MAKERS

FILM

Selo.  
Ilford Ltd., Ilford,  
London.  
9.5mm.  
Reversible.

SIZE OF FILM  
REVERSIBLE OR  
NEG./POS.  
HOW SUPPLIED

In 30 ft. in metal daylight loading charger. The charger is of sturdy design; it is claimed that the design is such that scratches and static marks are avoided. The films exposed by us were remarkably free from these defects.

PROCESSING

By Ilford, Ltd. Films must be returned to dealer for processing and not sent to Ilford direct. The processed film is returned to the dealer. Cost of processing is included in purchase price so that there is no saving by processing the film at home, the manufacturer's method of processing enabling them to exercise control over the quality, which the home worker

ORTHO, PAN OR  
SUPER-PAN  
QUALITY

is unable to do. The film is not suitable for home processing.

Ortho. Approximately 500 H. & D.

One of the outstanding features of the new Selo film is its colour sensitivity which almost approximates to that of panchromatic film. Grain is noticeably fine.

In the samples submitted to us freedom from halation was marked. We 'shot'

some white objects (handkerchiefs, etc.) in full sunlight and definition was clear cut. Latitude and speed are such that good results will be secured by the careful user. Quality is

PRICE

REMARKS

of a pleasing 'fulness' and richness.

5/6 per charger, including processing.

In addition to its excellent quality, a notable feature is the exclusive design of the spool in which the processed film is returned, the lid being removable, thus facilitating the handling of the film.

PROJECTOR

NAME

Bolex G3.

MAKERS OR AGENTS

Cinex Ltd., 70, High Holborn, London, W.C.1  
8, 9.5mm. and 16mm. projected by one machine.

SIZES OF FILM

CONSTRUCTION  
AND FINISH

Metal casting finished grey, with plated sprockets and gate mechanism.

WEIGHT IN CASE  
OVERALL SIZE

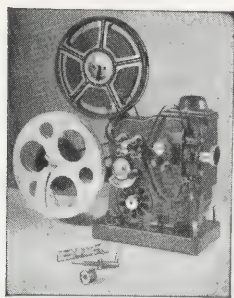
29 lbs.

When open for use measures 17" high by 12" deep by 7" wide to the extremities of spool arms and other fittings. Resistance extra.

(Continued on next page)

## THE FINEST RANGE IN THE AMATEUR CINE WORLD

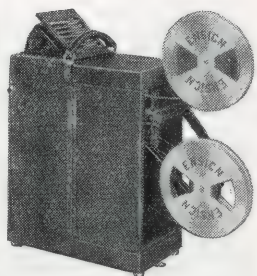
'CITY SALE' HAS EVERY PROJECTOR BY EVERY MAKER—ALL ON 9 EQUAL MONTHLY PAYMENTS



**'BOLEX' MODEL D.A.**  
For 9.5mm. and 16 mm. Films.

Gives silent, flickerless projection. Double-claw movement for both sizes of film. Fitted with 400 watt lamp. Here is a wonderful projector that will give justice to your films. Call and see it demonstrated.

£37 10 0  
Nine monthly payments of 87/6

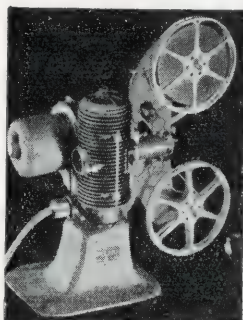


**THE ENSIGEN '300-B'**

Fitted with 300 watt 6-coil single-plane matched filament lamp with matched reflector and condenser. For 16 mm. films. Operates on all voltages 100-250 (A.C. or D.C.), compact and portable.

£29 10 0

Nine monthly payments of 68/10.

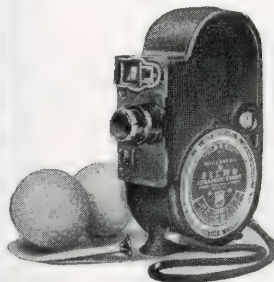


**FILMO '8' PROJECTOR**

Traditional Bell-Howell quality in the 8 mm. field. Filmo 8 is entirely gear-driven, there being no belts whatever, inside or out. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for 'stills'. Takes 200-ft. films. For all voltages, 110 to 250.

£41

9 monthly payments of 95/8



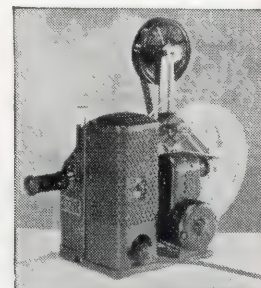
**IF IT'S NEW—WE HAVE IT!**

**FILMO STRAIGHT "8"**

The world's Smallest Cine Camera. Daylight loading, takes 30ft. spools, brilliant viewfinder, four film speeds, interchangeable T.T.H., f/2.5 lens, built-in exposure chart.

£19 15 0

9 monthly payments of 46/1



**KODASCOPE "D" 16 mm. PROJECTOR**

The new and improved Kodak Model. Complete with 300 watt lamp. Fan-cooled. Automatic rewind. Beautifully finished in bronze. Gives silent, clear and flickerless projection.

£25

Nine monthly payments of 58/4

### EASY TERMS AND EXCHANGES

First of 9 monthly payments secures any projector. High allowance on your used apparatus in part exchange.

Book your order now for the New Pathoscope Ace 9.5 mm. projector. Price 37/6.

**CITY SALE & EXCHANGE**  
(1929) LIMITED

59/60 CHEAPSIDE: 54 LIME ST: 90/94 FLEET ST.: LONDON, E.C.

### TWO LATEST FREE CATALOGUES

One contains all the very latest apparatus—the other is packed with amazing offers in used bargains.



# TEST REPORTS

## CASE SIZE

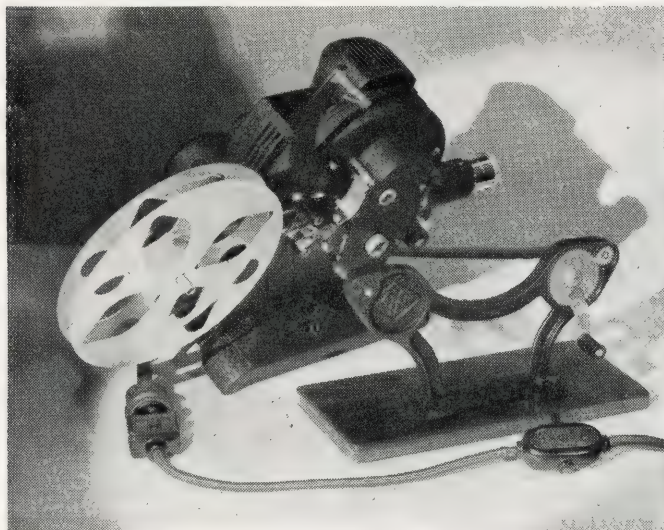
Case which carries projector and resistance measures 15½" high x 14½" long x 8¾" wide. 2" lens. For the projection of 8mm. film

## STANDARD

## PROJECTION LENS

## of Latest Apparatus

(Continued from previous page)



Agfa Domestino Movector (reviewed in this issue) with rewind.

## PICTURE SIZE

a Meyer special eccentric 20mm. lens is available at an extra cost of £4. At distance of 12 feet throws 8mm. picture 32" wide, with 20 mm. lens.

## FOCUSSING

Rack and pinion controlled by knob at right of lens housing.

## POWER OF LAMP

Machine is designed to take either 250 watt or 500 watt projection lamps. Change-over easily and rapidly made. A knob at left of lamp-house controls amperage and intensity of light emitted. A switch at back of lamphouse enables projector to be run without lamp when rewinding or for any other reason. Lamp house is spacious and air cooled with silent running fan.

## DRIVE

Electric motor, silent running. Lamp and motor run on 110 volt circuits without external resistance. Extra resistance enables machine to be run on any voltage up to 250 volts.

## FILM TRANSIT MECHANISM

Top and bottom feed and take-up arms are gear driven with slipping clutches on the

spindles. There are the usual feed and take-up sprockets above and below the gate and intermittent claw-movement behind the gate. Equally efficient running forward and in reverse.

The feed and take-up spindles and the feed and take-up sprockets are all easily removable, in each case by unscrewing one nut with knurled head. Three sets of spindles and sprockets are provided, one for each size of film. When changing to 8mm. the sprocket idlers are also changed and a special 8mm. pair is provided. These are simply slipped on and off their spindles.

On test we found it possible to change from 9.5mm. to 16mm. or vice versa in under a minute and from either of these sizes to 8mm. in 1½ minutes.

The stroke of the intermittent claw is the same for both 9.5mm. and 16mm., but has to be reduced to half the distance for 8mm.

This is accomplished by pulling out and locking a knurled spindle on the left side of lamp house.

3-bladed shutter, giving flickerless projection at normal speed, governor-controlled safety shutter for use on stills.

## SHUTTER

## GATE

3 gates are provided each a metal pressing. In the case of 8mm. an additional rocking presser-pad is provided on the main gate. Either of the gates can be instantly slipped into or out of position.

## FRAMING

The lever at the right of the gate also acts as a lock. A slight pull on this lever instantly releases the gate and allows it to be removed.

## STILL DEVICE Yes.

## REWINDING

The instrument is put in reverse and the left end of the spindles on feed and take up arm are pressed in. This enables the bottom spindle to run freely while the top one is

## OTHER CONTROLS

put into a high gear and rapidly winds off the film.

On right of base panel has start and stop switch, forward and reverse control, speed control. There is a main control switch on the main lead. Knob at right of machine to turn on film after threading. Tilting screws in front of base. Case containing projector, resistance, 3 reels in cans, box with the extra sets of spindles, sprockets and gates and 8mm. idlers, cleaning strips and spanner. Instruction booklet held by elastic bands in lid of case.

## COMPLETE OUTFIT

## PRICE

Projector only costs £60. 500 watt resistance £2 10 0. Carrying case £4 5 0. Special Meyer eccentric 20mm. lens for projection of 8mm. films £4.

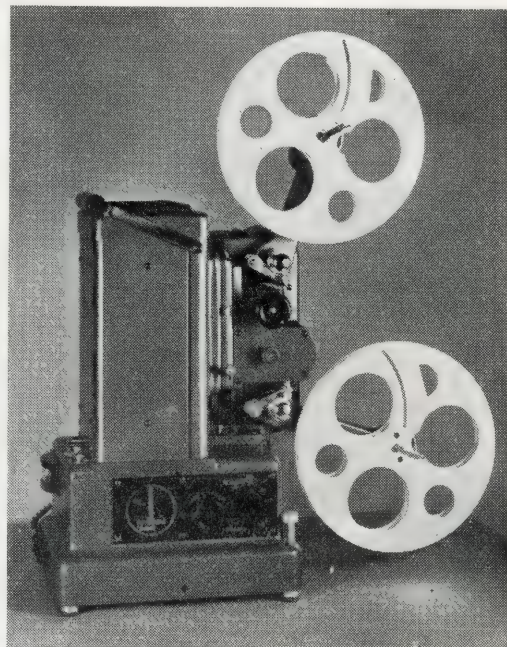
## GENERAL REMARKS:

This is an excellent engineering job and we were most impressed not only by its workmanship, but also by the remarkably high light efficiency on all sizes of film, 8mm., 9.5mm. and 16mm. Light efficiency on 8mm. is particularly high and the projector should open up a new field for this size. The owner of a Bolex G3 is prepared to undertake any silent projection job.

## PROJECTOR

## NAME

Domestino Movector (Billy).



The new Bolex G3, for 16mm., 9.5mm. and 8mm. films, with lens removed to emphasise fact that a special lens is required for 8mm. projection, remarkable results being obtained.



**MAKERS OR AGENTS** Agfa, Ltd., 1, Lawrence Street, London, W.C.

**SIZE OF FILM** 16mm.

**CONSTRUCTION** Solid metal casting, finished black crackle enamel. Spindles, sprockets and gate mechanism finished bright.

**WEIGHT** 11lbs. 6ozs.

**OVERALL SIZE** 12" high x 12" deep x 6" wide, when in use.

**SIZE OF CASE** 10½" high x 11" deep x 8" wide.

**PICTURE SIZE** At distance of 12 ft. throws picture 2' 6" wide.

**FOCUSSING** By rotating lens, the barrel of which is threaded, the forward end of barrel having knurled rim.

**POWER OF LAMP** 100 watt lamp, situated at side of gate, the light being transmitted to picture through a prism. Lamp resistance is built round inside the skin of the lamp house, where it is cooled at the same time as the lamp by means of a powerful fan.

**DRIVE** Electric motor, silent running. A resistance built over top of motor can be set for either 110 volts or 220 volts and thus enables machine

to be operated on almost any supply. In this projector the resistance is an integral part of the instrument and not carried as an additional element. The main switch on the projector



Illustra projector reviewed in this issue.

#### FILM TRANSIT MECHANISM

lead controls both motor and lamp, which cannot be switched on separately.

Belt driven take-up arm. Feed and take-up arm swing straight out into used position instantly. Eight frame combined feed and take-up sprocket behind gate. Claw is of the spring type of sturdy design. Machine does not run in reverse.

#### SHUTTER

Massive three-bladed shutter running inside main body of machine at right angles to gate. Gives flickerless projection at normal speeds. Safety shutter, governor controlled, of normal type.

#### SAFETY SHUTTER

#### GATE

Of normal type with side pressure to preserve film alignment. For threading, front of gate carrying lens hinges from the bottom and during projection is held by sturdy clip.

#### FRAMING

By means of an eccentric spindle operating the gate, controlled by small knurled knob at side of gate.

#### REWINDING

There is no rewind (Continued on next page)

## TALKIES!

To be up-to-date you must have Talkies. Get one on approval and try it on your friends unexpectedly. They'll be amazed. All the latest modern films are now obtainable and you can give a professional modern show.

We are hoping to run a library scheme of modern sound films at 2/9 and 3/6 per reel only.

Machine will run your own silent films too, or you can add sound to them with a microphone.

16mm. S.P. Projectors .. .. £75  
16mm. Victor 500 watt .. .. £95  
16mm. Gaumont British £85, £136, £175  
16mm. Ampro Super 750 watt .. £175  
Exchange. Hire Purchase. Leaflets Free.  
Any machine on 7 days' approval. Write TO-DAY (we guarantee you will be pleased to change to Talkies on test).

#### ALUMINIUM REELS

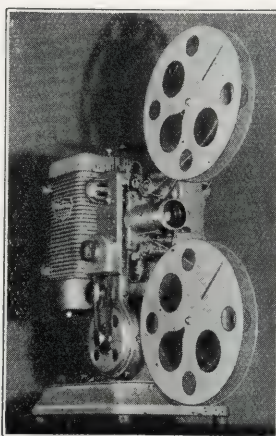
Strong aeroplane alloy, fit any machine. 9½mm. take 400ft. and fit any machine, no side rattle and film won't run off. "The Perfect Reel."

16mm. 5 for 10/6  
9½mm. 5 for 10/6

#### WALKING STICK UNIPOD

Black ebonised chromium finish with removable knob showing tripod screw, extends to eye-level. Gives rock steady professional quality movies.

## NEW £37/10/0 ONLY



16mm. Ampro Super Bronze Projector, F1.8 large lens, large condensers, booster reflectors, 500 watt direct illumination, lamp capped and built in patent unique venturi tube (passing every iota of light); all movements centralised on base for one-hand operation, forward reverse, rewind, tilting head, high speed rewind—just press the button, that's all; absolutely flickerless, silent gears, central oiling, unique "kick-back" claws—no wear on film whatever; turbine fan cooled. All Thick Bronze Ripple. The Year's Best Seller.

NEW £37/10/0 ONLY

## ONLY £35 ONLY

16mm. New Victor Bronze Camera, F2.9 3 lens, turret head, visual focussing with large adjustable eye-piece, audible footage (to the ear) multi-speeds, real slow motion, single picture trick crank, actual footage, plumb finder for all lenses and all distance, parallax compensation, 50ft. or 100ft. All Bronze chromium. Built by the first firm to make a 16mm. camera, built from years of experience.

NEW £35 ONLY  
Write Now. 7 Days' Approval.  
500% MORE LIGHT



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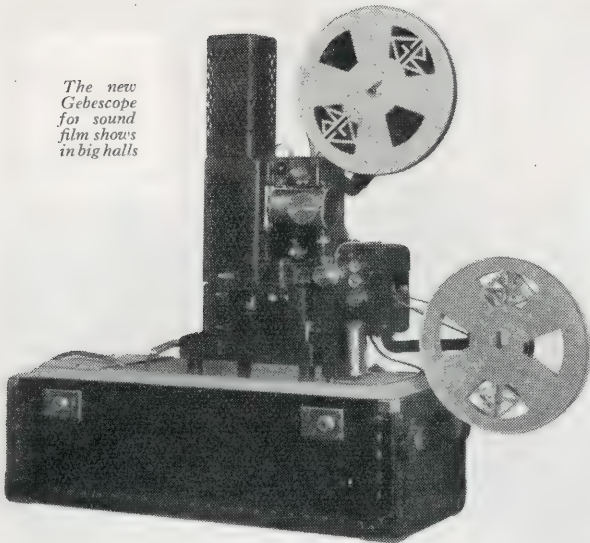
**EDWIN GORSE** (Largest Stock in the North) **86, Accrington Road, BLACKBURN**



# Test Reports of

(Continued from previous page)

The new  
Gebescope  
for sound  
film shows  
in big halls



mechanism on the machine, although a handle for rewinding can be obtained. Agfa supply a small and compact separate geared rewind.

## OTHER CONTROLS

'Still' and 'Go' control lever at back of machine. Knurled knob on right of machine for turning film into position for showing as 'still.' (The film does not stop automatically in the showing position).

## ACCESSORIES

In addition to the above there is supplied a 400' reel and an oiler and oil.

## PRICE

The price of outfit is £17 10 0, the case being 15s. extra.

## SHUTTER GATE

## FRAMING REWIND

## PRICE

of remarkable efficiency, giving reasonably illuminated picture 2' 6" wide. Lamp resistance, which is built on to base of projector, enables machine to be worked on any voltage from 90 to 250.

## DRIVE

Hand cranked. The base is drilled for a motor and we understand motors will be available for fixing in the near future.

## FILM TRANSIT MECHANISM

Free spindle on top feed arm; large 10 frame combined feed and take-up sprocket behind gate; intermittent 5 frame sprocket below gate instead of claw mechanism. It is claimed for the intermittent sprocket that owing to the larger surface contact with the film there is less wear of sprocket holes. Threading is particularly easy.

Two-blade shutter. Hinged down left side, unfolds like door for threading film. Spring presser pad.

By means of small lever. By hand on top feed arm, not geared but direct drive.

£4 19 0.

the speaker is the well known Mag-navox, type 66. The 50 watt amplifier gives an undistorted output of 12 watts and the quality of reproduction compares favourably with other sub-standard sound on film quality that we have heard.

The weight of the three components is such that the whole outfit can be transported in the normal private car, while the operator can easily transport the three parts into position from his car manually one at a time. The cases of the outfit are sturdy and built to withstand the hard wear that will be occasioned to an outfit of this type. The outfit is another manifestation of the public spirited attitude of Gaumont-British towards the future of sub-standard educational and demonstration sound-films.

## TITLER

## NAME

Universal Titler.

## MAKERS OR AGENTS

Cinecraft Supplies Ltd. Camera Corner, Palmers Green, London, N.13.

## CONSTRUCTION AND FINISH

Main section of base and fittings of hard wood, main frame of title-holder mild-steel or  $\frac{1}{8}$ " square section. All black finish.

## GENERAL DESCRIPTION:

The instrument consists of a wooden base  $3\frac{1}{2}$ " wide x  $\frac{7}{8}$ " thick x 2' 6" in length. At one end of this base is a slot to carry the title frame. The whole base is supported on two traverse blocks, one at each end, which lift it free from the surface on which it is resting.

On this base slides freely a small wooden carriage which can, however, be locked at any position on the base by a simple clip.

## GENERAL REMARKS:

This is an excellent and sturdy machine of the comparatively inexpensive and simple type. It will not do tricks but will project film with complete reliability. The light efficiency is high. We should have liked to see a tilting device, even though it meant a shilling or two on the cost of the machine, but this is a minor point. An excellent present for the young man of the family who is starting in movies seriously.

The reel provided with the machine embodies a most ingenious snap-clip loading device.

## PROJECTOR

## NAME

Illustra.

## MAKERS OR AGENTS

Illustra Enterprises, 159, Wardour Street, W.1.

## SIZE OF FILM CONSTRUCTION AND FINISH

16mm. Metal pressings, finished smooth black; spindles, sprockets and gate mechanism finished bright.

## WEIGHT

6lbs. 8ozs.

## PICTURE SIZE

At 12 feet throws picture 2' 6" wide.

## FOCUSING

Lever on lens working in helical slot on lens housing.

## POWER OF LAMP

12 volt 5 ampere lamp,

## GENERAL REMARKS:

This is a machine sold at a very low price and cannot be expected to have all the refinements of higher priced machines although an efficient 'still' device is incorporated. It is, however, a perfectly practical instrument for the man who wishes to buy economically.

## SOUND PROJECTOR

The Gaumont-British 'Gebescope.'

While we have not yet had any opportunity of carrying out extended personal tests with the new Gebescope, we have had the pleasure of watching and listening to a demonstration of this new instrument, which is the result of an extended series of experiments.

The instrument consists essentially of three parts, (1) the projector; (2) the amplifier; and (3) the loud speaker. The projector is a Siemens & Halske Superlux Projector of modified design and is capable of putting up 16mm. film to 10 feet wide on the screen. The amplifier has been designed by British Acoustic and is claimed to be an advance in design for instruments of this type, while





# Lamp in the PROBLEMS SOLVED

This carriage supplied by V. Cresswell is a means of interchanging any one of the cameras on the market, either 8mm., 9.5mm. or 16mm. can be used. To facilitate setting up and focussing the base board bears a series of numbered marks spaced at half-inch intervals against which the carriage can be set.

At the title-frame end of the base board and in front of the slot, is affixed a small strip of white xylonite. This operates in conjunction with a centring mark on the base of the title frame proper and enables the operator to mark the lateral position of his title frame in relation to the particular camera he is using and thus to return the frame instantly to the correct position. The marking of this strip should be done with indelible ink or pencil and several marks for several cameras can be made and 'keyed' if desired.

The base supports at its end two arms, which are free to radiate from two points, one on either side of the base beneath the position of the title frame slot. At the outer ends of these arms are carried the lamp-holders and the centres of these holders are 9 inches from the centres of the pivots carrying the arms. This ensures evenness of intensity in illumination in successive title experiments.

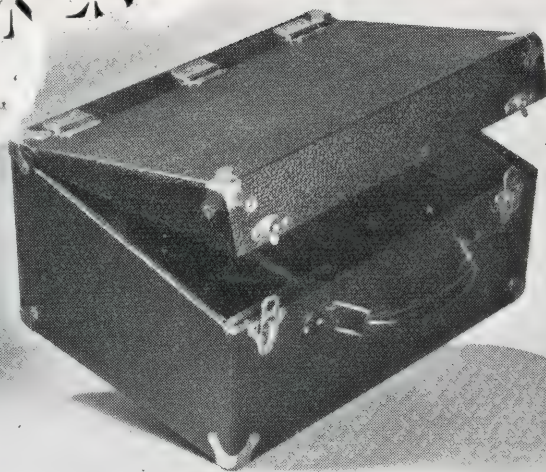
The lamp holders are supplied with two 100 watt pearl lamps (one for each side) and around the lamps are particularly efficient reflectors  $8\frac{3}{4}$ " high x 6" across, with a depth from back to front of  $5\frac{1}{4}$ ".

On this low The...  
to read. They...  
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con... **Bronde**...  
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unwanted light. The  
reflectors are of such  
a size that higher  
wattage lamps may  
be used in them if  
desired. The exter-  
iors are finished  
satin-black in keeping  
with the rest of the  
instrument.

## TITLE FRAME.

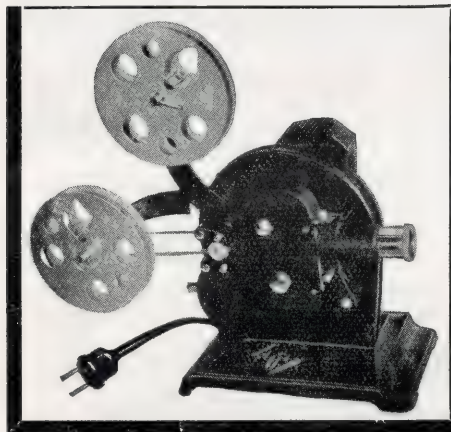
The title frame proper consists of two parts; an external U-shaped frame of metal of square section  $8\frac{1}{2}$ " wide and 7" deep; inside which slides an open wooden frame taking a title card measuring 8" x 6". The wooden frame slides upwards from the base and can be locked in any position by means of two thumb screws. This movement, combined with the lateral movement of the whole frame in its supporting slot, enables the whole title card area to be adjusted to the particular camera in use and to facilitate



Carrying case for the 'Imp' projector, supplied by the Camera Co.

this operation a centring card is provided which has a punched aperture in its centre against which the camera lens is offered. This plan of adjusting the card to the camera rather than the camera to the card is, in our opinion, an excellent one, as it becomes possible to lock the camera in position at first with its axis in absolute parallelism with the centre of the base-line, thus ensuring accuracy of sighting at all distances.

(Continued on next page)



## a simple inexpensive AGFA PROJECTOR

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is essentially economical in first cost and running cost. Simplicity of operation is its keynote; note the easy threading and compact design, with built in resistance, special cooling device and rigidly attached motor. Connects to any electric supply (A.C. or D.C.) Fitted with 50mm. focus lens and 100 watt projector lamp. Takes reels up to 400 ft. Complete ready for use,

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# New Cine Access.

# Test Reports

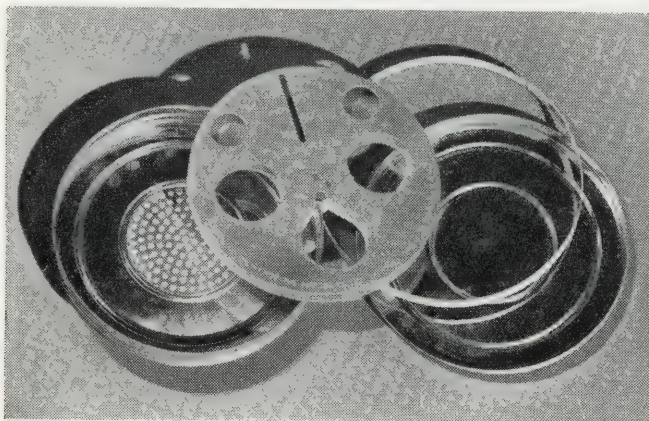
Instructions  
ul chart  
different  
at varying

## ACCESSORIES.

A small 'model platform' can be fitted across the base of the title card opening, between the supports, and enables small objects to be photographed within the limited field—an excellent idea for effect title work.

a fount of w. consisting of 1. of remarkable efficiency, and 20 numbers, a tng reasonably illu- four-fold wiping-title, ated picture 2' 6" provided.

A similar fount of which is built on to of projector, les machine to heat d on any volt-0 be go to 25- fixed, with- cat damage, to most surfaces. They are particularly suitable for use on the surface of photographs. Another accessory supplied is a translucent sheet. In using this the lamps of the outfit can be swung round to illuminate the sheet from behind, for effect titles and silhouette work. A thick black pencil is also supplied for use by the



Inexpensive humidor can and reel recently introduced by the Camera Co.

The title cards are simply slid down into position between the slotted uprights and a set of velvet-surfaced black cards are supplied with the titler. In conjunction with these

man who is able to draw reasonably well. This screen also offers possibilities with back-projection. Tweezers are provided for handling the letters.

## PACKING.

The complete outfit is supplied in a strong

(Continued from previous page)

The price complete is £3 10 0.

## GENERAL REMARKS.

This is a well-made and well-thought out instrument and is in our opinion the best moderate priced titler yet offered. It is particularly worthy of the attention of the man who is keen on experimenting with special effects in his title work.

## NEW ACCESSORIES.

The aim of the Camera Company, of 320, Vauxhall Bridge Road, Victoria, S.W.1., seems to be to provide very good quality at a considerable saving in price, an object in which they have been very successful. The latest three items in their range of inexpensive home movie accessories are the Vauxhall 400 ft. reels and humidor cans and the Vauxhall carrying case for the Imp projector.

Each is really excellent value for money and can be recommended. The spools are of springy white metal, of sturdy construction, with footage indicator. The 9.5mm. size are sold at 3 for 5/9 or 6 for 11/-. The price of the 16mm. size is 3 for 6/9 or 6 for 12/6. These prices are post free anywhere. The quotations are for quantities of three and six as it would not be economically possible to maintain the very low price on post orders for single reels. Personal shoppers

(Continued on page 384)

## THE BEST VALUE YOU CAN GET . . .

the screen that costs a little more, but the advantages offered for that "little more" are points which make a world of difference to your movie show.



**Celfix**  
REGD. TRADE MARK

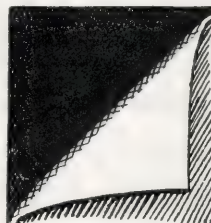
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# What the PROBLEMS are Doing

## Aristos Photoplay Production

Hon. Sec.: Miss V. Cresswell, 60, B. stance Road, Whitton, Nr. Twicken Middlesex. This society has now been reorganised. A new committee has been elected and new rules made out. "Night Adventure," the society's latest production, has been held over for some little time and though the cast remains unchanged, Brian Attwell, the Assistant Director, has taken over the direction.

## Balham A.C.S.

Hon. Sec.: T. H. A. Pyke, 1, Manville Road, Balham, S.W.17. Some very enjoyable evenings have been spent recently. On September 15th F. A. Sandall gave a show of 16mm. sound films including "Storm over Mexico" and on September 17th, 18th and 19th public shows of library films were given at T.H.A. and E. R. Pyke's model cinema.

The society has had to shelve its latest production, "Information from the Press" owing to the fact that the director, Mr. Clarke, has left the society. Members are now writing stories, the best of which will go into production almost immediately. There is plenty of room for new members.

## Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. The Annual General Meeting was held on September 30th, when

## RESOLVED

On this day, the 1st of October, 1935, the members of the society have decided to support the film of Bradford's part in the celebrations was screened. It has been arranged that during the winter months the society will meet every fortnight for projection evenings and talks.

## Brondesbury C.S.

B. Ludin, 134, High Street, Notting Hill Gate, W.11. The society wishes to thank senders of the letters they have received on the "Storm Over the Cine Clubs" controversy. "Second Performance" (350 ft., 16 mm.) is now ready and Production No. 7 (about 600 ft., 9.5 mm.) also an indoor film, is almost ready for editing. The last sequence was made during a week-end when seven 30 ft. reels were shot. They came back from processing all marked "good," so there were no retakes. Is this a record for studio work, they ask? (The seven laboratory reports were forwarded for our inspection. Ed.)

"Two Candles" has been entered for the I.A.C. Competition, the society now being affiliated to the Institute. The projection theatre has been improved and a new "Parmeko" outfit installed, including the microphone. The society is very pleased with the result. The sound, lighting, etc., are now controlled from the projection box.

Amateurs are invited to visit the society

headquarters any Thursday or Friday evening. Membership list is still open; subscription £2 2 0 p.a. The public show will be held on December 6th, 7th and 8th. On the 7th and 8th there will be afternoon and evening performances. The theatre holds only 60 people, so early application is requested. Many people were unable to obtain admission last year.

Any amateurs near Knebworth, Herts., are invited to support Brondesbury's charity show (in aid of the Home for Waifs and Strays) at the Village Hall, Knebworth on Saturday, November 2nd at 7.30 p.m., when a three hours' programme will be given.

## Burnley A.C.S.

Hon. Sec.: O. R. Moffatt, 7, Hargreave Street, Burnley. Shooting on "Spring Rash," a comedy, has now been completed and the society is well advanced with another production which is to be presented early in January.

The past year has been a successful one for the Society and more apparatus, which will both facilitate and improve the work, has been acquired.

## Cambridge Photographic Club—Cine Group

Hon. Sec.: E. G. Twinn, Tennis Courts, Barrell's Walk, Cambridge. All the exteriors on the club's new production have been finished and it is intended to start the interior

(Continued on next page)

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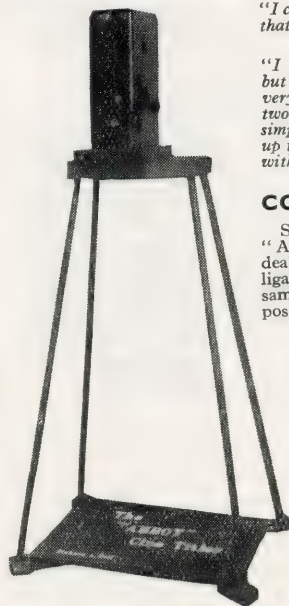
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"I consider the outfit an excellent one and that ample letters are provided."

R.M.L., Highgate.

"I have, so far, made only 3 or 4 titles but am glad to say that these have been very satisfactory. I may add that I have two other makes of titling outfits, but for simplicity, neatness and speed in setting up the type, neither of these can compare with the "Abbott" Simplex."

J. C., Dunfermline.

### CONCLUSIVE?

Should you wish to inspect any "ABBOT" Cine Title Aids go to your dealer who can obtain them without obligation; or write direct for details and samples, which will be sent by return post.

TRICK TITLES are produced with ease, and in great variety: while complete and authentic instructions enable every amateur to proceed immediately to secure first class results.

### "ABBOT" SIMPLEX TITLE OUTFIT

Metal Stand. Combined Letter set in matt-finish celluloid. Lighting Unit and all accessories

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COMBINED LETTER SET  
Capital and lower case type for all titlers 22s. 6d.  
Founts in 1in. or 1/2in. 12s. 6d.

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work as soon as possible. One of the most attractive arrangements for the forthcoming winter season is a lecture to be given by Andrew Buchanan.

### Catholic F.S.

Hon. Sec.: Miss Joan O'Sullivan, 36, Great Smith Street, S.W.1. A successful meeting was held recently at Westminster, when Rev. Fr. Ferdinand Valentine lectured on "Film Making in a Monastery." A number of interesting films were shown including "Night Prayers" by Fr. Valentine and "Back to the Soil" by Master Joseph Leslie.

By the time that this report is in print the next meeting will have been held and a lecture on "The Child and the Film" given.

### Cine Sound Productions

Hon. Sec.: J. Butterfield, 1, Manor Road, Beckenham, Kent. On September 26th Beckenham celebrated its Incorporation as a Borough and members were present to film the proceedings. The presentation of the Charter took place at noon and at 9 o'clock on the same day the film was screened, together with running commentary, to a packed audience. New members are welcome.

### Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman Street, Woolwich, S.E.18. The society has recently moved into a much larger studio, which has provision for a large main studio for shooting, rest rooms, dark room and workshop. All of the necessary decorations and alterations are being undertaken by the members themselves.

CI

(Con

Approximate health film has been taken, but inefficiency, be possible to finish it for several moly illu- come. Work will commence shortly. 2' 6" interiors for the two story films "Innocent" and "Ne'er-do-Well," which are scheduled to be finished early next year.

Regular projection nights are to be held during the winter months, when both amateur and professional films will be shown. There are still a few vacancies for new members; ownership of apparatus nor experience is necessary.

### Falcon Films

Hon. Sec.: D. R. Watson, 57, Landsdowne Road, Birmingham. Meetings are held on the first and third Tuesdays of each month. The society's first film is now in production and it is hoped that very shortly further information will be available as to the date of its completion, etc. The society would welcome new members of either sex.

### Hyde C.S.

Sec.: G. Wain, 91, Lodge Lane, Hyde. On September 19th members of the Oldham and Stockport societies visited the studio and were entertained by a programme of members' private films. The society's programme for the next few months has now been completed and promises well.

## Test

(Continued

### West Branch

c.: E. T. Robins, 98, Brynland Bishopston, Bristol. The society's programme has just been completed. des talks on Dufaycolor and titling ers' films.

### Ilford A.C.S.

Hon. Sec.: A. D. Taylor, 9, Middleton Gardens, Ilford. The first meeting of the winter season was held on October 3rd when Mr. Bolitho, of Messrs. Cinecraft gave an interesting talk on "Titles." There are still vacancies for new members. Interested readers are invited to get in touch with the secretary.

### Kenton A.C.S.

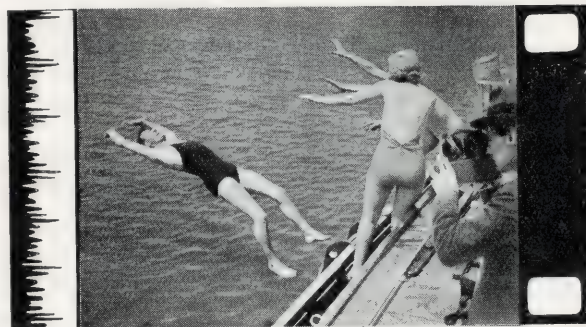
Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex. The first meeting of the winter session took place on October 9th and arrangements have been made for a series of lectures to be held during the winter on subjects of practical interest to amateur cinematographers. New members are welcome.

### London A.F.C.

Hon. Sec.: Miss M. Jasper, 99, Cambridge Street, London, S.W.1. For some months past the 16mm. unit has been busy on a special documentary film. We understand that an original theme has been built around the basic idea of the film and it is hoped the society will shortly be able to announce its release date for presentation to other clubs.

"Juvenile Graft," the 9.5mm. unit's

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latest production, is completed but not be released until after the society's which is being held on November. Both the films mentioned above will be their premiere showing on this occasion the society would welcome members of the nearby clubs who would care to present.

### Manchester F.S.

Hon. Sec.: Peter Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. The society has now completed its first 35mm. sound film, "Miracles Still Happen." The film has been shown to the trade and has, according to reports, been very well received. Six copies have been disposed of and it seems probable that another twelve will be needed as bookings are heavy. A 16mm. copy for road show purposes is contemplated.

### Meteor Film Producing Society

Hon. Sec.: S. L. Russell, 14, Kelvin Drive, Glasgow, N.W. The winter syllabus of the society has just been issued and includes shows of films from other clubs and demonstrations of talkies and colour films. A number of "silent" classics have also been booked for showing.

The production unit recently spent a week-end in Glencoe to shoot some of the exteriors for "Glencoe Legend," the society's current production. The party was favoured by good weather and about 400 ft. of film was taken.

### Proscenium A.C.S.

Hon. Sec.: Mrs. Doris Brown, 20, Clonmel Road, London, S.W.6. The society's second film dance will be held on October 24th

## ROBNSOLVI

On this town, the premiere of the society's first production, "Kandahar," at the Regent Cinema, Totton, on November 15th. A large and appreciative audience was present. Two 35mm. films made by W. Hibbard were also screened. No details of the society's next production are available, but we understand that it will be even more ambitious than the last.

### Stockport & District C.C.

Hon. Sec.: S. Dent, 35, Neston Grove, Adswold, Stockport. At a recent meeting "What a Hunt" and "Cross Currents," two films from the Bognor Regis F.S., were shown to an appreciative audience. The society's current production, "House Party" is proceeding apace. The majority of the exteriors have been shot and a start has been made on the interiors.

To open the winter season a dance has been arranged for October 24th and the society has also decided to hold a number of public projection nights throughout the season. Though the membership is steadily increasing there is still room for new members. All applications should be addressed to the secretary.

### Stoke-on-Trent C.S.

Hon. Sec.: H. T. Morfey, "Lydenhurst," Oxford Road, Basford, Stoke-on-Trent. The society is pleased to report that the current

production, "Murder" has now been completed. The society is now strong enough to have its own club-room and premises have been secured at the Queen's Hotel, Basford. There is now room for more members, especially ladies. Applications should be addressed to the secretary.

### Sutton & District Movie Makers

Hon. Sec.: D. F. Sheen, 32, Brighton Road, Sutton, Surrey. The final scenes of the club's first production, "Accidentally Hers," were finished at Epsom on September 15th. The premiere has been scheduled for October 24th at the Scouts' Hall, Wallington. The society's next production, to be shot during the winter, will be composed almost entirely of interior work.

A dance has been arranged for November 29th; particulars as to price of tickets, etc., can be obtained from the secretary.

### Upminster & District C.C.

Hon. Sec.: Miss L. Smith, 12, Bridge Avenue, Upminster. At a recent meeting Miss L. Smith was elected secretary following the resignation of Mr. S. Perry. Mr. Vaughan was elected Social Secretary. An open night is to be held in the near future and the society would be glad to hear from other clubs who have films to loan. Cine enthusiasts who wish to attend an open night should apply to the secretary for particulars as to tickets, etc.

For the winter session the society has arranged an attractive programme, including outings to film studios, lectures on processing, lighting, etc. and projection evenings. New members are needed. (Cont'd on next page)

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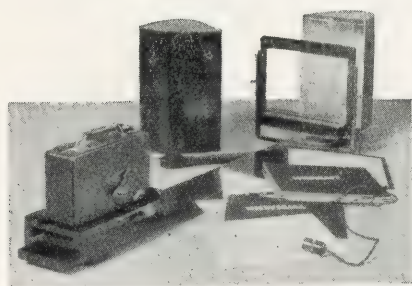
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The new Cinecraft Universal—nothing less than a complete miniature titling studio—is the most advanced, most helpful outfit of its kind ever devised. Yet everything is so simple—so obvious—that even the least experienced is assured of brilliant results. Instantly fixed for the exact titling position for your camera, no matter its make, it provides limitless scope for

## AMAZING VARIETY

With the entirely new adjustable lighting system for BACK LIGHTING as well as front lighting, the swivel reflectors, sliding camera stand and new design model platform you can produce any number of glorious new titling effects such as—  
SHADOW TITLES... SILHOUETTE TITLES  
BI-LIGHTING TITLES... FADE IN, FADE OUT TITLES... ADVANCING, RECEDING TITLES... PICTURE BACKGROUND TITLES... FELT LETTER TITLES... SCENIC AND MODEL TITLES... WIPE TITLES... WRITING AND SKETCHING TITLES.  
Every needful accessory is included, together with the few simple directions. All you need is two 100 watt. lamps. Be progressive in your hobby. Be among the first to invest in a UNIVERSAL. With this most interesting, most helpful outfit, you cannot fail to improve your films beyond all recognition, yet its cost complete is only 70/-.

# CINECRAFT

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# UNIVERSAL

## 70/-

Stoutly made, perfectly finished and boxed complete with all accessories and the few simple instructions...

The "Cinecraft" UNIVERSAL, like all "Cinecraft" products, is obtainable through your usual dealer. In case of difficulty, write for a list of "Cinecraft" latest cine aids and the name of nearest stockist to Cinecraft Supplies, Ltd., Camera Corner, Palmers Green, London, N.13.

# CL

(Continued)

# Test

# 6

(Continued)

## West Essex

Hon. Sec.: A. Watson, 9, West Efficiency, Plaistow, E.13. The date for the 30th Annual General Meeting has been fixed for October 27th. "The Student," the society's latest production, is nearly completed and it is hoped that it will be shown at a meeting which is to be held at the Canning Town Hall of the Workers' Theatre Movement. A number of members' films will also be shown, together with two short plays.

The past year has been one of great activity, especially in the field of production. The club's financial position has been improved and it has been suggested that the membership list should be closed.

## West Middlesex A.C.C.

Hon. Sec.: G. H. Allen, 110, Argyle Road, Ealing, W.13. The usual weekly meetings have recommenced and schedule plans for shooting on the second half of "Fame" have been put into effect. Arrangements have been made for several dances to be held during the winter, the proceeds of which will be devoted to the purchasing of further amplifying equipment and curtain material for the club's cinema. It is hoped that this cinema will be completed in time for the premiere of "Fame," which is scheduled to take place in November. Interested readers are invited to get in touch with the secretary for particulars as to membership, etc.

## Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Arrangements for the 1935-36 season have been completed. Interesting and instructive talks, films from other societies and production evenings will contribute to make the forthcoming season a very ambitious one. In addition to the usual weekly meetings "Film Evenings" are to be held at intervals and the Annual Cine Dance has been arranged for Nov. 16th at the Wimbledon Baths Hall. Interested readers are invited to get in touch with the secretary.

## Windlesham Camera Club

Hon. Sec.: J. C. Hayward, Haltgrove, Bagshot, Surrey. The club has just started a cine section. Mr. B. Eastlaugh, of Hillsboro', Windlesham, Surrey, has undertaken the control of this section and interested readers are invited to get in touch with him.

## Woodcote Entertainment—Film Section

Organiser: J. Norrington Singer, 25, Woodcote Road, Wallington, Surrey. This newly founded club already has a Dramatic Section, which it is hoped will prove a training ground for the Film Section's actresses and actors. What the society lacks at present is sufficient technical knowledge and new members, especially cameramen, producers, electricians, etc., would be welcome. When membership is sufficiently large it is proposed that the Film Section be divided up into separate units, each producing its own films.

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1. Every film detailed in the Pathescope Film Catalogue (Price 6d.) is actually in stock.
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Opposite (Mappin & Webb) Phone: 4591 CITY  
One minute from Bank of England, Stock Exchange and Mansion House



# Advertiser's Announcement.

LEN Thanks, Geoff, I've really enjoyed that show, I had no idea one could put up such a splendid cine entertainment in their own home. But suppose money will do anything

•GEOFF Heavens, man, it's not expensive, you see I have a machine here which will give me brilliant pictures up to a screen size of 10 ft., and the whole outfit including the screen did not amount to more than what you would pay for an ordinary wireless set.

LEN Yes, but what about the running costs such as films?

•GEOFF Don't let that trouble you, these 300ft. super films I have been showing you are rented at the small charge of 1/6 each from a firm who can supply you with any film you want to see at any time you want to see it and I have never yet had a dud.

LEN What about service generally.

•GEOFF I am a keen amateur cinematographer over a large number of years, and have dealt in many directions but during the past eighteen months I have been dealing solely with one firm who stands alone for what I call real, genuine and honest service. This very machine was supplied by them and they sent a fellow down with it from London to fully demonstrate it and at no extra charge.

LEN But suppose anything went wrong with it?

•GEOFF Well, nothing has gone wrong with it so far and that may bear out their statement that every new machine is thoroughly tested before being supplied, but all the same I have their personal guarantee that they will immediately make good any defect without any charge whatever.

LEN A year's guarantee, I suppose?

•GEOFF No; for an unlimited time providing the machine is still in my possession.

LEN Well, Geoff, I am jolly keen about this; I have often noticed adverts, describing the various apparatus and have often wondered who I could really trust myself to if I bought a machine.

•GEOFF No matter what projector you decide upon, these people can supply it, they specialise solely in all 9.5 cine apparatus and they are the only firm in the whole of England who exclusively deal in this particular size; that is perhaps why you get a specialised and efficient service both in person and by post. Their service department includes an extensive film library, film exchange, film processing under an eight hour service, motocamera hire service, and goodness knows what else.

LEN Let's see—it's 8.30, I had better ring them up in the morning.

•GEOFF No, it's all right, ring them up to-night on the shilling telephone rate, their service department is available until 9 every night.

LEN I now feel quite determined to have a cine outfit of my own, but what is the name of this firm by the way?

•GEOFF The — Southern — Cine — Exchange.

LEN And address?

•GEOFF 52 — Boundaries Road — Balham — London,—and the telephone number is—Battersea — 1145.

## ROBI Notes

### SOLVING

W. E. Chadwick,  
House, Theobalds Road, London, W.C.1

On this to read, by post, enclose a enquiry

### I.A.C. International Competition

This competition closed on September 30th and as in previous years, entries have been received from all parts of the world. The judges have commenced their task and their awards will be announced at the Banquet at the Mayfair Hotel on November 8th.

### World Tour of Prizewinning Films

Owing to the great amount of correspondence that is necessary in the organisations of a tour of this nature it has not been possible to start this tour earlier, but now a selection of the prizewinning films is on its way round the world.

The films included in the tour are :—

### 1933 Competition Winners.

"Egypt and Back by Imperial Airways," by Miss Ruth Stuart.  
"Westminster in Winter," by Mr. Matthew Nathan.  
"Her Second Birthday," by Mr. & Mrs. J. B. Thubron.

### 1934 Competition Winners

"Transport," by Mr. & Mrs. J. B. Thubron.  
"Mémortigo," by Senor Delmir de Caralt.  
"Ein Sommer Geht zu Ende," by Prof. Hans Figura.  
"Sister," by K. Jakenchi.

Some idea of the scope of the tour is given by the following list of the places to which the films will go in the course of their travels: Belgrade, Yugoslavia; Vienna, Austria; Budapest, Hungary; Capetown, South Africa; Durban, South Africa; Kisumu, Kenya; Bombay, India; Simla, India; Oranabad, Deccan, India; Coimbatore South, Madras, India; Rangoon, Burma; Kuanton, Pahong; Manila Philippines; Shanghai, China; Gisborne, New Zealand; Georgetown; British Guiana; Lisbon, Portugal.

This list contains only those places which the films will visit in their main tour; they have already been shown in various parts of Europe and the United States.

### Cine Fellowships Film Library

All the films included in the world tour and many other prizewinning and other films of outstanding interest are included in the free film library of the Institute. This library is available to all members registered as Cine Fellowship Leaders and no conditions are attached to the showing of the films except that it is asked that due acknowledgment be made to the Institute in respect of the loan of the films and that in view of possible difficulties over entertainment and income tax no admission fee be charged. A number of the Affiliated Clubs of the Institute have arranged to run regular Cine Fellowship meetings during the coming winter at which these films will be shown and anyone interested should get in touch with

## OUR 9.5 mm SUPER FILM LIBRARY

comprises every film issued by Pathescope with ample duplicates to make substitutions very rare. Rates 1/6 per reel or subscriptions from 15 reels £1

## AMACINE 16mm FILM LIBRARY

covers a range of 400 ft. features comedies and educational subjects at 2/6 per reel. List post free.

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that invite comparison

Self-Threading Kodascope		
B. Projector, cost £100	£27	10
Kodascope A. Projector ..	£17	10
Ensign 250 Super, cost £50	£18	
Ensign 100B Projector ..	£10	17 6
Zeiss 100 watt projector	£8	15
Bell-Howell 400 projector	£25	
Permarec recording outfit	£4	10
Talkatome Talkie Disc Attachment, cost £26 ..	£6	10
Paillard Disc Talkie, cost £115, with amplifier ..	£40	
Pathe Home Movie, motor, super attachment, resistance and case ..	£8	8
Paillard 250 Model P.A., resistance and case ..	£18	10
Pathe Lux for 32v mains	£10	
Pathe Kid, resistance, super attachment and case ..	£2	15
Victor Turret-head F1.9	£27	10
Pathe F1.5 Meyer Motocamera case and filter ..	£16	10
Pathe Lux F3.5 Motocamera	£4	15 0

Full list of apparatus, accessories and films post free.

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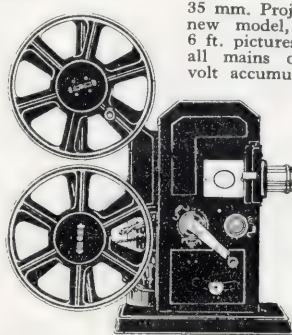
Phone or Wire - Ravensbourne 1926



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offered to personal callers or to customers who promptly remit to avoid disappointment. All guaranteed to be in order and as described.

- 2/- Standard Spools, 10 in. diameter, 12 in. 2/6, 14 in. 3/-, 16 mm. two for 6/-, post paid.
- 9/- Sprockets for Constructors, 35 mm., 16 mm. 9 mm., 9/- each. All parts stocked.
- 10/- Illustrascree Fabric, 98" wide, 10/- per yd., any length cut. Example, 48"x72", 20/-.
- 11/- 9 mm. Films, each 300 ft. in length, as new. Big selection available for exchange.
- 12/- 35 mm. Standard 1,000 ft. Comedies and Travelogues, each complete with title and end.
- 14/- Stand for Photoflood lamp, complete with deep bowl reflector and flex.
- 15/- Tinting Outfit, consisting of baseboard, camera stand, lighting circuit and tinting easel.
- 16/- "Micky Jolly Farmer," 16 mm. 100 ft., in perfect order. Big list enclosed.
- 18/- Super Silver Screen on rollers, 40 x 30 in., any size screen made to order.
- 20/- Indoor Lighting Unit, for movies or portraits, with high power bulb.
- 21/- Charlie "Flirting Again" 9 mm. Brand new on super reel.
- 22/- Projector for 9 mm. films, for accumulator use, with all lenses and take.
- 24/- Illustra screen, 48 x 36 in., highly reflective screen, rigid when in use, packed in a moment.
- 26/- Spray Coloured Lamps, for proscenium lighting and effects, our price 26/- per dozen.
- 27/- Beaded Screen, 36 in. x 26 ins., as new, originally costing 70/-, only wants seeing.
- 28/- Screen with super silver non-directional surface, 60 x 48 in., used three days, worth 60/-.
- 29/- 9 mm. Outfit, consisting of Projector, Screen and Variety Film.
- 30/- 35 mm. Professional Projector Head, originally £52, many other 35 mm. Talkie snips.
- 31/- Illustra screen, mounted on collapsible frame, 52 x 40 in., many others also available.
- 32/- Highly sensitive Photo Electric Cells, for talkies, requiring no first stage, others from 21/-.
- 42/- Kid Projector for 9 mm. films, by Pathe with screen, 42/- only.
- 48/- Silver Screen, with metalised surface, giving beaded effect, 72/54 in., fitted with stretchers.
- 50/- 16 mm. Projector Mechanism, minus lens, in working order. Another 9 mm. at 20/-.
- 55/- Camera, 9 mm., with f/3.9 anastigmat, motor drive, fitted for use on tripod.
- 65/- Sound head for Talkies, Beck Optical system, Other Sound Equipment available.
- 70/- Glass Beaded Screen, 48 x 36 in., in perfect condition, as new.



35 mm. Projectors, new model, gives 6 ft. pictures from all mains or 12-volt accumulator.

- 75/- Screen Panel, 8 ft. 6 in. x 72 in. for mounting as permanent screen, non-directional, silver.
- 88/- Camera, 9 mm., in case, Pathe £6 6 0 model, as new; many others, 9 and 16 mm.
- 95/- Pathe Home 9mm. Movie, with auxiliary resistance, Maltese cross action and 50 C.P. Illuminant.
- 99/- 16 mm. Projectors of a new type, as illustrated on page 373.
- £6 Pathescope, fitted for super reels, with super illumination and Illustrachrome Colordisc.
- £8 Home Movie, with motor drive and all mains equipment, including dual resistance.
- £9 Standard Motion Picture Camera, originally listed at £25, all metal, 100 ft. capacity.

THIS list is merely representative, many other bargains are available: Projectors and Cameras including Ensign, Kodak, Dekko and B200, from 21/- to £99.

**ILLUSTRA ENTERPRISES** (facing Gaumont British), 159 Wardour Street (Oxford Street End), London; not a shop, a warehouse packed with movie equipment; **YOUR INSPECTION INVITED**; demonstrations daily.

the secretar  
A complete an.  
able in the library  
be ready for issue

## Third Official Banquet (Continued)

This will take place at the Mayfair Agency, Berkeley Street, W.1, on November 8, at 8.30, not at Grosvenor House, as previously announced. This popular function includes, of course, the exhibition of prize-winning films in the I.A.C. contest and distribution of the prizes by the Duke of Sutherland. Tickets for members cost 18/6 each; for guests, 21/-. Tables for parties of six, eight or ten can, however, be booked at members' rate for both members and guests.

## Reversal Exposures

(Continued from page 344)

light and a face read f/6, you would use f/2. This, of course, for normal speed film.

Ed. And what about the faster films?  
S. You get the normal speed reading first and then reduce the aperture "one stop" or "two stops" according to instructions. The same thing is true with filters. Find the normal reading first and then open up the lens according to the filter factor.

Ed. Two more important questions: first—what are the chief uses of the method?

S. It is useful for any kind of reversal exposure, though it shows to its best advantage in artificial light, where contrasts are very variable. In daylight, particularly if you use filters to increase the contrast of flat subjects, the ordinary meter reading is quite good, though not quite so good as the new method.

Ed. And second—what are the pitfalls? Because there surely must be some.

S. Only that the reading must be a genuine high-light reading. This is essential. It is not easy to get used to it at first, but a little practice on the meter will help and you needn't expose any film until you feel you know what you are doing. If you do make slight mistakes in readings, there is a certain amount of latitude in the film itself—without any compensation—that helps. I should say that commercial reversal films could be given twice or half the correct exposure without the image deteriorating too badly. It seems quite simple to keep within these limits from my own experience. And that reminds me: there is an advantage I forgot to mention in the new method. Once you know correct exposure you can under-expose or over-expose deliberately for special effect and know just what is going to happen. This is not possible with Kodak stock, because of the automatic compensation, but I've tried several other kinds and you can do it with all of them. It is a small point, perhaps, but there are sometimes occasions where special effects are attractive.

Ed. And will any kind of meter do?

S. Yes, photo-electric or the ordinary extinction type.

Ed. Is there anything more that needs explanation?

S. I don't think so, but I've got a test film here—the first I exposed in artificial light with the new method. Would you like to see it?

Ed. I certainly would!

(Exeunt to projection room).

## Test IF NOT GET A TELEPHOTO LENS?

last! A Telephoto lens at your price. Special f/4.5 telephoto lens, 2½ magnifications 2in. focus. Fitted with focussing mount. Standard mount fitting Ensign, Miller, Dekko, Victor cameras. Get one to-day and secure shots that have been impossible hitherto. This telephoto lens is of high-grade British manufacture and will give consistently good results.

**75/-**

or on 12 equal monthly payments of 6/7.

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Cine Apparatus of all kinds—  
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The new re-designed DEKKO 9.5 cine camera is the ideal one for you. Fitted with Dallmeyer f/1.9 lens, it is especially suitable for winter and indoor cinematography, with a new-type gate and specially strengthened door it is exceedingly good value at the amazing price of **£9 18 6**

22/- down and 8 similar monthly payments secures this wonder camera.

Other models available:

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Write now for details and highest exchange allowance on your present camera

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One Day Period	15 reels	..	..	£1 0 0
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A P.C. or 'Phone call will bring full particulars

### DEMONSTRATION THEATRE ON PREMISES

2 Pathe B's, new condition	..	(each)	£4 0 0
Dekko 3.5, new condition	..	..	£3 15 0
Pathe B 2.7 Zeiss lens	..	..	£6 0 0
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Imp projector outfit, shop soiled, only	..	..	£5 0 0
Single claw Home Movie and Resist.	..	..	£1 10 0
Pathe Camera with Motrix	..	..	£1 10 0
Coronet Camera, 9.5, with 3.9 lens..	..	..	£1 0 0
16mm. Kodak K camera, brand new condition, cost £35	..	..	£23 0 0
16 mm. Kodak K. Projector, 500 watt, 1½" and 2" lenses, Kodacolor assembly, cost over £90	..	..	£50 0 0
17½ Pathe Sound Outfit. Perfect order. Approval	..	..	£40

We have several shop soiled screens of various makes and sizes, also enlargers and Reflex cameras, etc. Send post card for list.

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Now available on 16mm. and 9.5mm.  
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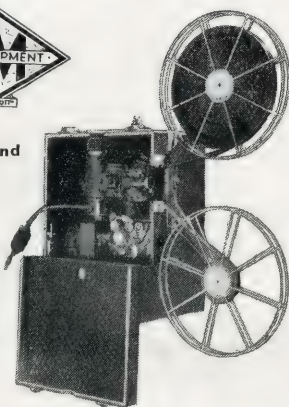
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Equipment



We  
Challenge  
you to find  
a machine  
that will  
give you

- Wider range of speech and music.
- Better projection—either sound or silent.
- Greater portability and illumination
- Still picture and reverse—for education purposes.

AT OUR PRICE OF £125

N. MARSHALL Moorgate Street Nottingham

## PROBLEMS SOLVED

On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor, "Amateur Cine World," 4-8, Greville St., London, E.C.1. We would remind readers that the coupon on page iii. of cover must accompany each query. The coupon is available for one question only.

### TITLING

"I have a Coronet Model 'B' camera and wish to make a titler. What size title card shall I use with a 36" supplementary lens. Also what is the number of watts required and what distance should the lamp be away from the card?"—S.H.D., Stockwell, S.W.9.

With the Coronet 9.5mm. camera the actual area photographed at a distance of 36 inches is  $11\frac{1}{2} \times 8\frac{1}{2}$ " and your title cards should therefore be rather larger than  $12" \times 9"$  in order to allow a little latitude in lining up the camera and to ensure that no edges of the title card shall show on the screen.

To evenly illuminate a card of this size you cannot do better than to have two Photoflood lamps in reflectors, such as the Kodaflector Junior and place one at each side of the title, 12 inches from the easel, and as close together as the reflectors will allow without encroaching upon the field of view of the camera.

If ordinary 100 watt pearl lamps are used there should be not less than four (with a title card of the size suggested) and these should be disposed evenly around the title at a distance of 8 inches from the easel.

### FILM BUCKLING IN CAMERA

"I have found that when projecting in some parts of a film when there is a change of scene (not a join) the film seemed to have an apparent swaying movement forwards and backwards as if a slight buckling had occurred in the camera gate. Can this be corrected?"—G.J., Wembley.

When film is left stationary in the camera for a short period it will tend to retain the shape of the loops in which it has been curved. When starting up again this curvature is strong enough partially to resist the tendency of the camera gate to hold the film flat. It could only be overcome with very heavy gate pressure, which is undesirable for various reasons, principally because of a tendency to abrade the surface of the film when heavy pressure is applied.

### RE-MAKING 9.5mm. FILM ON 35mm.

"I have made a short advertising film and want to re-make it on 35mm. with sound. 1. Can I take my film silent and have the sound (on film) added afterwards. What is it likely to cost per 100 ft. to have the sound added? 2.—If the above is possible can I take my silent film on an old pre-talkie hand-cranked camera or does the fact that each picture covers an entire frame prevent this? 3.—When can I best buy my negative and get it developed and printed?"—D.S., Jersey.

1.—You can take your film silent (remembering that you must expose at a frequency of 24 frames per second), edit it silent and have the sound post-synchronised, provided that you have no sequences in the

(Continued on next page)

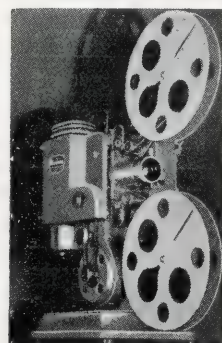
## 8mm., 9.5mm. or 16mm. ?

It is very encouraging to secure so many interesting personal letters particularly from overseas readers seeking information on this and kindred Cinematic problems.

Our professional experience enables us to give useful advice.

Address enquiries to Mr. H. Mottershaw, Director, Sheffield Photo Co., Ltd.

## 'AMPRO' THE FINEST 16mm. PROJECTOR AVAILABLE AT A REASONABLE PRICE



### MODEL "J" 500 - W A T T

Gives pictures entirely free from flicker and really restful to the eye, as restful as that of a lantern slide. Controls are all conveniently placed together for ease in operation. Has forward, reverse and "Still" device. Motor rewind—without use of lamp, 400 ft. in 40 secs. The only really flickerless projector. Central lubrication. Fan

cooling device.—Sturdy construction. Superior bronze finish. In de luxe carrying case. **£39 10s.**

Nine monthly payments of 92/2 without carrying case **£37 10 0**

### "AMPRO" MODEL KD

750-watt lamp, Pilot light, wide aperture lens Price **£50**

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2 only, Cine-"Kodak" Model B.B. Junior Cameras, f/3.5 lens. List price **£13 13 0** each **£9 9 0**  
Ensign 100-B Projector, 16mm. New. Unused **£13 10 0**  
Pathescope "Home Movie" Projectors. Latest type. List price **£6 15 0**. Brand new **£5 5 0**

### USED BARGAINS.

16mm. Model D Kodascope, 300 watt, latest type, complete with resistance. List price **£25** **£17 0 0**  
Model B Self-Threading Kodascope, 400watt lamp, forward and reverse, Pilot light, "still" picture attachment, resistance and carrying case. **£39 0 0**  
Model A Kodascope, in brand new condition, 250 watt pre-focus type lamp, resistance, 2 in. lens, Kodacolor Assembly. **£29 0 0**  
Ensign Projector, 100 watt lamp, motor driven with resistance and case, also hand crank attachment. **£9 9 0**  
Ensign 180 Projector, complete with resistance and carrying case. As new **£14 14 0**  
9.5mm. "Home Movie" Projector, complete with super attachments. Type C motor, double resistance. **£7 7 0**  
Pathescope "Imp" Projector, complete with super attachments and motor **£4 19 6**  
Pathescope "Kid" Projector, complete with resistance **£1 17 6**  
Pathescope Model B Motocamera with f/3.5 lens **£3 19 6**  
Pathescope Model B Motocamera, f/2.8 Meyer Trioplan lens **£6 19 6**  
Dekko 9.5mm. Cine Camera, f/1.9 Dallmeyer lens **£7 18 6**

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Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For private advts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). All advertisements must be prepaid.

**PAILLARD LATEST 16 mm. CAMERA**—used once—perfect; equal new, wonderful bargain; £40 with case. Clompton, Plant House, Holcombe, Nr. Bury.

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**DEALERS!** Why not advertise your goods and services on our Dealers' Register page! The cost is trifling, yet it brings you into touch with local enthusiasts. Write for details to "Amateur Cine World," 4-8, Greville Street, London, E.C.1.

**WANTED** 9.5 and 16 mm. Projectors for cash or exchange. Good prices given. City Sale & Exchange, 59, Cheapside, E.C.2.

**DEKKO** 9.5 Focussing F2.6, £5-7-6 Cinephot 12/0. Portable Proscenium 3 x 3' 6" curtains, coloured footlights, 30/- A.C.W. Titler with Photofoods, 12/0 136, Fairlawn Park, Sydenham.

**KODASCOPE** Model A 250 watt Lamp. Kodacolor extra Lens, resistance, case, perfect order, £25. Several Disc Talkie Films for sale. Younger, Redlands, Kenton, Newcastle-on-Tyne.

**ELECTRIC MOTORS**, reconditioned, for driving projectors, 17/6. Electric drills 18/9, Lists 2d. Ancel Cine Co., 8, Highbury Terrace Mews, N.5.

**PATHESCOPE GAZETTES** and Supers Exchanged. Hire service, etc. Reasonable rates. J. G. Kirkham, Orford Avenue, Warrington.

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**PATHESCOPE** 200-B Projector, stainless steel gate, resistance, carrying case, new condition, £14; De Luxe Motocamera, f/2.5 Hermagis lens, tele attachment, leather case, cost over £20, good condition, £10 10s.; Drem Cinophot, leather case, 12/6. Anderson, Craigard, Newton Mearns, Glasgow.

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•The latest date for receiving small advertisements for insertion in the December issue of "Amateur Cine World" is FRIDAY, NOV. 1st.

picture in which you have to synchronise speech with the lip movements of a person or persons seen on the screen. A spoken commentary which is given by an unseen person can, however, be added subsequently. There are several firms in and around Wardour Street who are prepared to supply this necessary post-synchronisation and will quote you a price per 1,000 ft. reel. It is impossible to state a figure as it may vary from as little as £3 3s. to as much as £6 per reel, according to the nature and extent of the added sound, the effects required, whether you provide or hire your commentator and the extent of the musical accompaniment, if any.

2.—It is possible to take your picture in a 'silent' camera provided you remember the frequency of taking, turn quite steadily (preferably with a motor) and either arrange your compositions so that when the edges of the picture are masked off to add the sound track nothing will be lost or, alternatively, have a sound mask fitted to your camera.

3.—It is best to buy first quality negative from such firms as Kodak Ltd. or Ilford Ltd. 'Cheap' short ends, some as long as 400 or 500 feet are available, but are of doubtful quality if you are not perfectly sure of your source of supply.

## New Cine Accessories

(Continued from page 376)

can, however, obtain single reels at *pro rata* prices. The humidor cans cost only three for 3/6 or six for 6/6; they are fitted with efficient absorbing pads for damping. The same remarks regarding single items for personal shoppers apply.

The carrying case is specially designed for the Imp projector. The case is covered with black leatherette, strongly protected by metal clasp corners, with strong metal hinges and lock. The handle is metal, leather covered. The case takes the Imp projector, resistance, lead and spools. The price is 9/6, which is much lower than that of any competitive case.

Messrs. Dickson & Self, of Station Buildings, 216, Earls Court, S.W.5., have introduced a fount of celluloid matt-finish letters designed particularly with relation to the Abbot Simplex Cine Title Outfit, but which can be used with all types of outfit. The letters, which are clean cut and photograph well, have a highly actinic colour and can be secured with ease to any surface without damage to that surface. The complete fount (either 1/2" or 1") costs 12/6 and a fount is also supplied with a mixture of both sizes costing 22/6.

The Camera Company, of 320, Vauxhall Bridge Road, Victoria, S.W.1., announces a very attractive sale of cine goods and accessories. Typical bargains are a Kodascope Model C projector (latest model, in bronze), with *de luxe* case to hold complete outfit at £9 18 6 (it can be worked off mains or batteries and is complete with two lamps: a 110 volt and a 6 volt 72 watts) and an original Vauxhall model still camera with f/2.9 Meyer lens for £4 19 6 (original price £6 15 0)

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From .. £1 15 0  
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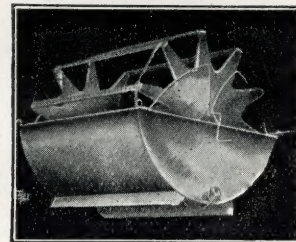
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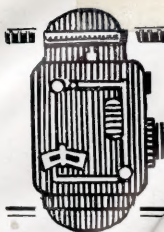


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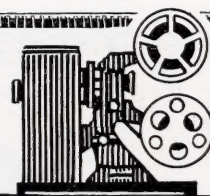
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